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Whole No. 218.

NEW YORK: SATURDAY, MARCH 3, 1883.

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## At the Theatres.



First-night audiences at Haverly's are always large, and always enthusiastic. Monday night there was plenty of reason for the size and the enthusiasm of the house, for Bartley Campbell's latest candidate for public favor, the melodrama *Siberia*, is made of such stuff as the people of all classes like to see presented on the stage. There were, besides the usual contingent of newspaper men, many professionals and well-known first-nighters in the boxes and scattered through the parquet. These, with the rank and file of the assemblage, demonstrated their admiration for the author and their appreciation of his new work in a manner that must have been particularly gratifying to him. Several calls before the curtain and vociferous demands for a speech were among the extra honors showered upon Mr. Campbell.

There were none of the disheartening circumstances attending the representation of *Siberia* that are often present on first-nights, for some of the company had already appeared in the drama out in San Francisco, and all of them had acted in it more recently in the Quaker City. The occasion was therefore only *Siberia's* New York *premiere*. The play is in six acts or tableaux, and twenty-two actors are employed in illustrating it. The first act opens in a town in the South of Russia. *Sara* (Georgia Cayvan) is the daughter of a Jew; but she and her sister *Marie* (Blanche Mortimer) are professors of Christianity. Their father, in common with other men of his sect, is frequently the subject of persecution at the hands of Gentile intolerants. Nicolai Neigoff (Gustavus Levick) arrives at the town, which is his home. He has been absent in Moscow for several years pursuing his studies and acquiring revolutionary ideas under the direction of the Nihilists, whose band he has joined. Nicolai falls in love with *Sara*, of course. The nuptials of *Marie* and a young mechanic, *Ivan Nordoff* (W. S. Harkins) are about to be celebrated; but they are interrupted in a somewhat rude manner by a *road* nobleman, Governor *Jaracoff* (George Hoey), who is travelling *incog.* in quest of pleasure through his province with a villainous companion, *Michael Sparta* (George Thompson). *Jaracoff* is pleased with the face of *Marie*, and attempts to embrace her. Nicolai interferes to protect the girl, and *Ivan*, entering, strikes *Jaracoff* to the ground. This ends the first act.

Act Two is crammed full of startling incidents, including two murders, a massacre of the innocents, and an out-and-out case of arson. *Jaracoff*, stinging with the indignity of *Ivan's* blow, resolves to take revenge by inciting the Gentiles against the Jews, and while the riot is in full blast to carry off *Marie* to his palace, where she would become a victim to his extraordinary lust. The plan is carried out by *Sparta*. *Sara* rushes in, chased by a threatening mob; but she is protected from their fury by Nicolai, knife in hand, and *Peter Trosky* (W. H. Lytell), a faithful servant. Balked of their prey, the mob turns its attentions elsewhere, finding good game in *Sara's* father, the old Jew innkeeper, whom they kill. While the general massacre that ensues is progressing, *Sparta* abducts *Marie*. Nicolai and *Sara* return from a distance, where they have gone for safety, and the latter falls screaming on the corpse of her father. The mob sets fire to the Jewish quarters, and the curtain descends on a picturesque but lurid tableau.

The third act takes place in the Governor's palace. *Jaracoff's* prey is exhibited to him. He finds the girl demented. The horror of the situation has turned her brain. *Jaracoff* is not moved by the pathetic spectacle she presents; but as word is brought of the forthcoming arrival of the Princess, his wife, together with the Governor-General (who is on tour of provincial inspection) and his retinue, he decides to have *Marie* taken from the palace by *Sparta* at the earliest opportunity, so that all risk of discovery will be averted. Meantime, the Princess, the Governor and attendants arrive and are shown to their respective apartments.

At this juncture *Sara*, who has evidently journeyed to the palace on foot, comes on the scene, accompanied by the servant, *Peter*, in search of her sister. As *Sparta* is dragging the latter away, *Sara* discovers and strives to detain her. The screams of the struggling women bring in the household. *Jaracoff* attempts to aid *Sparta*, and *Sara* stabs him twice mortally. This brings the curtain down.

The fourth act contains very little of value to report. What takes place in it might be represented by the characters in the act preceding, *Sara* is convicted of attempting to

assassinate *Jaracoff* and is sentenced to the mines of Siberia for life. *Peter* is also implicated and ordered into banishment for twenty years. Nicolai, who has enlisted as a soldier of the Czar, is present. He contrives, by changing places with another private, who is also a Nihilist, to be sent as a guard with the sorry train of convicts that start over the snowy roads to Siberia, and of which *Sara*, the object of his love, is a member. The departure closes this act.

The fifth act takes place within the stockade and in front of the guard-house at the entrance to the Siberian mines. The suffering of the exiles is shown by several highly wrought incidents, and the woes of *Sara* especially are strongly emphasized. Nicolai has organized a revolt among the captives, which is to break forth at the first opportunity that offers. The plan is to escape by flight while telegraphic communication, owing to the breaking of the wires by storms, is impossible between Siberia and Russia. The time for the upheaval arrives when *Sara*, rejecting the advances of an officer and generously taking the responsibility of another woman's disobedience upon her own shoulders, is condemned to receive a flogging with the terrible knout. The prisoners seize the arms of the soldiers, overpower the latter and imprison them in the mines.

The sixth act takes place in a restaurant kept by Bertrand (Max Freeman) in Odessa. Here the various virtuous characters of the play congregate, previous to sailing on the *Volga* for America, where they are deceived enough to imagine they will receive that magnificent welcome all foreigners imagine awaits them. *Jaracoff* and his crony, *Sparta*, appear and threaten to denounce the refugees, one and all; but the Governor-General, who has all the time sat in the rear of the *cafe*, throws off his Jewish disguise, gives the virtuous party full permission to sail for New York, and communicates to *Jaracoff* and *Sparta* the pleasing intelligence that a life sentence to Siberia is in store for each of them. This finishes the play.

From the *resume* we have given it will be seen that *Siberia* does not depend for its success solely upon probability or even possibility. There is a great deal left to the imagination of the spectator, who is obliged to supply reasons for *Sara's* escape from the mob in Act One; Nicolai's sudden turning up as a soldier in Act Four; the extraordinary liberty of action vouchsafed the Siberian convicts in Act Five; the concentration of all the people of the play in an Odessa *cafe*, in Act Six; besides other inconsistencies too numerous to mention. However, melodrama and probability are the opposite of synonymous. So long as the emotions of the audience are sufficiently excited and the eye diverted by rapid and interesting action the object of the writer is fulfilled. It is not our business to scoff at the class of play to which *Siberia* belongs, but to compare it with other efforts of the same character, and show in what respects it falls short of or excels its rivals. Mr. Campbell's wonderful power of appealing to all kinds of people is shown in this play. He takes a subject that might be made romantic by a less intuitive author and works it up on the realistic principle. So strong and surprising is the climax of each act that the observer forgets the impossibilities, or even absurdities, under the crafty spell of Campbell's subtle dramatic tact. The interest which the story of the piece handled in a less clever way would ordinarily excite is intensified by the author's gift of producing a panorama of situations that can only be described by the word absorbing. Possibly the latter part of the drama would increase in effectiveness were a few of the startling happenings, with which the earlier acts are charged, taken out; but it must be admitted that, notwithstanding the presence of such a quantity of sensations near the beginning, the melodrama is thrilling throughout. The dialogue is vigorous in the heroic passages, tender in the love scenes and witty in the comedy portions. Campbell's English, if not always as pure and undefiled as the pre-Jonsonites might desire, is at all times direct, never feeble, and often as melodious as that handed down to us from the literary geniuses who were the contemporaries of his ancestors in the little green isle. With the dual exceptions of *The Ticket-of-Leave Man* and *The Silver King*, no modern British melodrama will bear comparison with *Siberia*. It is an infinitely better piece from every point of view than any of that dreadful brood to which *Taken from Life* and kindred compositions belong.

Of the style in which the drama was brought out we can say much in praise. The scenery, painted by John Thompson, was good; but not so good as the play deserved. However, Haverly's never has excelled in the scenic department, and for the improvement visible in this production we must give thanks. The sets in Acts Four and Five were the best. The cast was in some instances very meritorious, and in others mediocre—in other words, it was uneven. Georgia Cayvan carried off the chief honors as *Sara*. This part is an exacting one, as it calls for the display of emotional as well as melodramatic ability. Miss Cayvan played with admirable discretion, doing the varied requirements of the rôle full justice, and winning hearty applause and several calls. The artistic efforts of this actress are a treat to witness, for in everything new she attempts, one is sure of seeing a performance that is the result of study and the exercise of brain-power. Miss Cayvan goes steadily for-

ward toward a place among the prominent leading women of the stage. We are glad to chronicle her last success as *Sara*. Gustavus Levick looked as handsome as a picture, and he played Nicolai with a dash and swing that reminded the audience of Osmond Tearle. Blanche Mortimer was good, and did Marie's crazy scene nicely. Mary Mills, a pert and pretty soubrette, would have been captivating as *Viva*, a market girl, had it not been for her pronounced Western accent. Josephine Lautens, Ray Alexander and Bessie Germon played small parts acceptably. George Hoey's *Jaracoff* was capital. He is a worthy trustee of his family name on the boards. Max Freeman's part was written in for him. He acquitted himself very well; but the public interest in French waiters began and ended with Divorces. W. S. Harkins, in a character that might have been soppy in less capable hands, was excellent. W. H. Lytell made a good deal of fun. George Thompson was painfully stagey. Walter Lennox, Jr., as Christovitch, did a little part well. The guards, prisoners, mob, etc., were creditable; but they were not dressed on that scale of accuracy and substantiability expected in a lavish spectacular melodramatic production.

*Siberia* scored an unmistakable hit. It will run a long career of prosperity, if we mistake not, both here and on the road.

Osmond Tearle is setting the women of New York crazy by his handsome appearance and fine acting in *The Silver King*. While we do not exactly sympathize with foolish infatuations of this sort, we must confess that in the present case there is great deal of cause offered. At the request of several persons who have written us on the subject, we quote the language in the most striking part of Mr. Jones' play. It is a good specimen of realistic writing, and our readers will agree, no doubt, that is worth the space used in quoting it. Wilfrid Denver (Osmond Tearle) is describing to the faithful old servant, *Jaikes* (John Gilbert), the horrors that assailed him in a troubled sleep.

DENVER. Stay, I fell asleep. *Jaikes*, you don't know what a murderer's sleep is! It is the waking time of conscience. It is the whipping-post when she tries to wash her hands and stings andadden his poor helpless guilty soul! Sleep? It is a bed of spikes and horrors! It is a precipice for him to roll over, sheer upon the jags and forks of memory! It is a torchlight procession of devils raking out every infernal sewer and cranny of his brain! It is ten thousand mirrors dangling round him to picture and repicture to him nothing but sleep!

DENVER. Master Will! My poor Master Will. That's what my sleep has been these four years past. I fell asleep and I dreamed we were over in Nevada, and we were seated on a throne, she and I, and all the people came to offer us their homage and loving obedience. And it was in a great hall of justice; and a man was brought before me charged with a crime; and just as I opened my mouth to pronounce sentence upon him, Geoffrey Will came up out of his grave, eyes glowing, staring, staring, and added his poor helpless guilty soul! Sleep? It is a bed of spikes and horrors! It is a precipice for him to roll over, sheer upon the jags and forks of memory! It is a torchlight procession of devils raking out every infernal sewer and cranny of his brain! It is ten thousand mirrors dangling round him to picture and repicture to him nothing but sleep!

WALLACK'S is crowded every night, and seats are booked far in advance.

Mme. Gallmeyer on Monday night created a perfect furor at the Thalia Theatre by her admirable performance of *Frau Josephine Grillhofer* in the very funny Lustspiel, or vaudeville, called on the bills *Lüftschlänger*, or in English, *Castles in the Air*. She was ably seconded by Max Lube, who was excellent as Julius Hagedorn, a banker, and Adolfi, who, as Birkhöller, the Inspector of Police, was a character study—as usual with this sterling actor. Mme. Gallmeyer created no end of fun by her imitation of *Sara Bernhardt*, especially when being asked how she could represent that attenuated artist, she replied, roguishly, that there was no difference, only that what the one had in length, the other had in breadth. Mme. Gallmeyer is a consummate comedienne, and sings quite well enough for the couples of a vaudeville. She is a prime favorite in Vienna, and we may certainly add in New York. The orchestra was admirable in its entr'actes and accompaniments.

The success of *Monte Cristo* at Booth's is deserved; for the spectacular features and the excellent cast make the production notable. The audiences are large and liberal of applause. Little Em'ly will be done after *Monte Cristo*; but Manager Stetson has not yet told his scenic artist to go ahead on the scenery.

Lester Wallack began an engagement at the Windsor on Monday night. It is lucre and not inclination that tempts our Chesterfield to the classic precincts of the Bowery. He is said to hold his nose from the time Fourteenth street is left behind until he reaches the Windsor back-door and *vice versa*. His cab is hung with fragrant flowers and a mammoth atomizer freighted the interior air of the vehicle with London-made cologne. The Bowery boys appreciate our Lester's noble sacrifice, for they are crowding the theatre nightly. The company supporting the star is made up chiefly of people who are out of the bill at Wallack's. They do their duty efficiently.

Frank Mayo opened Monday at the Opera House to a good-sized audience, at *Twelve*, a pianist of the first force. Whether she dashes

through Liszt or glides through Chopin, she does it with perfect grace and command over the instrument. She is by much the best pianist at present in town. Mr. Levy is too well known to need added renown. In his own style of cornet playing he is without a rival; others may have more tenderness and singing power, but he is foremost in power and brilliancy. Paolo Rossini is a singer full of faults; but she seems to please in spite of them. Clodio did very well indeed. He has a splendid voice, and in a certain way is not a bad singer. Miss Ellison has a beautiful voice of contralto quality, and will, we think, become a favorite. Mr. Carleton sang with splendid tone and poor enunciation as usual. The orchestra was good as usual.

Next week Lawrence Barrett begins a short engagement, opening in Richelieu, and playing Julius Caesar, *Yorick's Love*, *Shylock* and *David Garrick* during the week. Joseph Levy is in town paving the way for the event after his usual energetic fashion.

Gunter's Dime Novel will be brought out at the Bijou next Monday. Active preparations for the production have been progressing for some time. The author is confident of success. In satirizing the yellow-covered literature craze, he is doing an actual service, besides dealing with a subject that abounds in humor.

Old Shipmates dropped anchor at the Cosmopolitan on Monday night. There were enough people present to comfortably fill the roomy theatre, and they received Bob Morris' play with warm expressions of approval. Frank Mordaunt's Captain Marline Weatherage is a characterization that deserves to live a long life of popularity, for it is a robust, natural picture of a type that should be perpetuated on the stage. The company supporting Mr. Mordaunt was generally adequate, and in one or two cases quite meritorious. Old Shipmates is likely to make money for all concerned during its sojourn in the present port.

In a short time Young Mrs. Winthrop will be half a year old, and yet there is little falling off, if any, in the attendance at the Madison Square. Nevertheless, business is not great, and the end of Lent and an opportunity to bring out a new play will be gladly welcomed by Manager Mallory.

A Parisian Romance, at the Square, gives the means of passing a most entertaining evening. Despite the various changes in the cast, the piece goes smoothly along. Joe Whiting, who plays De Targy, is a bad actor, without the slightest sympathy in his work; but Miss Lewes plays Marcelle so charmingly that the deficiency in the male contingent is overbalanced by the improvement in the female department.

McSorley's Inflation is in its fourth month, and the houses are as profitable as ever. Next month another local piece, called *A Muddy Day*, will be brought out. It is, of course, to be local and pertinent.

Mother Goose and the Golden Egg remains the Lenten fare at the San Francisco Opera House. Charles Backus returned to his tambourine this week, after an absence necessitated by illness, and made the theatre ring with fun.

Varney's comic opera, *The Musketeers*, is being done in burlesque form at Postor's under the title of *Riflemen at Vassar*. The scene is transferred to a place on the Hudson, and the nuns are transformed into students at the women's college. May Irwin, Jacques Krueger and Flora Irwin distinguished themselves in this piece. We hope hereafter Mr. Postor will do more of these burlesques, as they are novel and his company can do them attractively. It must not be forgotten that the annual benefit of Harry S. Sanderson, treasurer of this theatre, will occur on Thursday afternoon, March 22. Mr. Sanderson has friends in all branches of the profession, and many of them have volunteered. A fine bill is promised, and that alone is enough to crowd the house without taking into account Mr. Sanderson's enormous popularity.

Thatcher, Primrose and West's Minstrels opened a week's engagement at Niblo's Garden Monday night, and the attendance both that night and the following one was so large that many were turned away, unable to obtain even standing room. The company is throughout a very fine one; every act is nightly greeted with much applause. The principal features are Thatcher, Primrose, West, Hughey Dougherty, Billy Rice, Frank McNish and the Rampions, who, with the other artists, go to make up a carnival of real fun, pure and wholesome. Much of the old-time minstrelsy is retained, and to it is added a great deal of the new style, which combines better music, more quiet and finish, with the result that the performance is as acceptable to one class of patrons as another. The engagement is limited to one week, and promises to equal in its results their Boston week, when the receipts went up until they reached more than \$11,000.

Next Monday, The Corsican Brothers, with the Booth's Theatre cast, scenery and accessories, will furnish the bill for this house.

## The Musical Mirror.

The concert given at the Casino on Sunday evening was well attended—in fact at a quarter past eight there were no seats to be had. Salvin was present in great form. The instrumental stars were undoubtedly Madeleine Schiller and Mr. Levy. Miss Schiller is a pianist of the first force. Whether she dashes

through Liszt or glides through Chopin, she does it with perfect grace and command over the instrument. She is by much the best pianist at present in town. Mr. Levy is too well known to need added renown. In his own style of cornet playing he is without a rival; others may have more tenderness and singing power, but he is foremost in power and brilliancy. Paolo Rossini is a singer full of faults; but she seems to please in spite of them. Clodio did very well indeed. He has a splendid voice, and in a certain way is not a bad singer. Miss Ellison has a beautiful voice of contralto quality, and will, we think, become a favorite. Mr. Carleton sang with splendid tone and poor enunciation as usual. The orchestra was good as usual.

The concert at the Cosmopolitan Theatre was numerously attended. Emma Juch looked pretty and sang well. Her voice, when not overburdened, is clear, steady, and well in tune. Mrs. Zelda Seguin-Wallace sang very well in a somewhat by-gone school; but she pronounces her words with perfect clearness—a real merit now-a-days. Mr. Harvey has a glorious tenor voice and sings well. Miss Margulies played Liszt's Tarantella, and was recalled. She is a very nice pianist. The brass band was a predominant feature; in fact somewhat too salient. Brass bands are very well in the open air, but in a room are somewhat thunderous, nevertheless. Mr. Lax plays the flute magnificently, as is his wont.

Mapleton is coming with the Spring. As he brings us Albani, the purest of sopranos, he is welcome. Also, he gives us that queen contralto, Scalchi, and promises *L'Etoile du Nord* and *Die Fliegende Hollander*. So mote it be.

Micaela, another giving forth of Lecocq's rather imbecile opera, *Le Coeur et la Main*, is gorgeously done at the Standard Theatre—a fine orchestra, a good chorus, wonderful costumes, almost too wonderful. The singers, with the exception of Mr. Sweet, who at once established himself as the best baritone we have heard in comic opera, were only middling. Mr. Ryley is excellent as the King, as the lavish applause of the audience testified. Notwithstanding, the opera is dull, both at the Standard and at the Bijou, where it is much better done, as regards the leading artists and chorus. As for the much-disputed orchestration, we must say that, to our poor thinking, Catenhusen's arrangement is better than Lecocq's original score. In fact, the present writer being once in Paris, and needing the band parts of Madame Angot, applied to a leading music publisher for the same, but was informed that there were no original parts, as Mr. Lecocq did not score his own operas, but left that job to the respective chefs d'orchestra of the theatres at which they were produced. *Verba sap.*

Mr. George Morgan's organ and harp recitals at Chickering Hall are undoubtedly brilliant successes. Mr. Morgan is one of our standard organists, and as a pedalist is unrivaled; and Miss Maude Morgan shows herself worthy of the *Cymreag* name as a performer on the National Welsh instrument. The *clair-* *seach*, or harp, which, although pedaled, improved and perfected, is one of Nature's own instruments of sweet sound, like the *crot* or fiddle, and the *pib* or oboe. These matinees are simply delightful.

Patience, by the Boston Ideal Opera company, Friday night, was a very pleasant performance. Miss Stone is the best Patience we have yet heard. Mr. Barnabee is a funny Bunthorne; but woefully mispronounces his vowels; in fact, his diction is that of a Yankee pedagogue, not an English aesthete. Tom Karl sings Grosvenor capitally; but is too anxious in his acting. Miss Phillips cannot by any means rival Augusta Roche as Lady Jane. Miss Burton is a good Angel; the chorus is perfect; every word is audible! and the orchestra detestable by reason of bad parts and stupid conducting. But, why? O wherefore do the three principal officers wear drum-majors' stripes on the arms? Is it because, being principal singers, and not choristers, they imagine themselves higher in grade? Why, all the dragoons are officers, else they could not approach the ladies; and be it also known that British officers do not baptize themselves with gold lace like our bold Milius.

We have lately had an opportunity of hearing the performance of a very talented girl; for she is only a girl in age, although in musical gifts and experience she is a ripe artist. We allude to Iñez Carusi, the harpist. A more beautiful tone or clearer execution we have never heard on that poetic but difficult instrument. The young artist's vocal ability is scarcely second to her instrumental talent. She has an exquisite mezzo-soprano voice, and sings in a good school.

Mr. Charles Dungan, the popular young baritone, is at present with the Hess Opera company, where he is a prime favorite.

The Queen's Lace Handkerchief seems to have taken a lease of the Casino. Well, being a handkerchief, there is no need to blow about it. Suffice it to say that the houses are full every night.

# THE NEW YORK MIRROR.

## The Giddy Gusher



ON THORNE'S PARSON CRITICS.

If anything were needed to prove to the profession and the immediate friends of Charles Thorne the folly of putting a man away like a soulless animal, and inviting the majority of the human family to uncork their vials of wrath and junk-bottles of indignation on his tombstone, the outbreak last Sunday in two pulpits should prove it. The anathemas of the parsons can neither make nor mar the future for us; but it is not nice to hear our beloved ones besmirched when they have passed from the world, and the theatrical profession should in all things endeavor to disarm the prejudice existing against them instead of adding fuel to the flames. The words of the old fanatics who had the bad taste to air from the pulpit their opinion of Charles Thorne and laud the pious period put to the existence of Pa Dodge, fell on the ears and influenced the views of many good people whose kindly remembrance it would be well enough to have.

\* \* \*

So many citizens allow their thoughts to be arranged for them by their parsons that many a man who for years delighted in the ability of Charles Thorne—who owed to the actor many an evening of restful release from the business cares that infested the day—thinks now that the preacher has told him that one of the worst creatures created went out of the world when Thorne died. That foolish absence of funeral service has opened the doors to admit a cloud of abuse for the entire theatrical profession—which they don't need, unfortunately.

\* \* \*

Charles Thorne did as much to make the world pleasant for his fellow-creatures as any man who ever lived. In his private life he never injured the morals of his neighbors. He was mildly indifferent to rules and regulations; but he never glaringly outraged public opinion. On the whole, he set the parsons a very good example. One or two little domestic mistakes make a very good showing in this age of matrimonial multiplicity. He was a quiet, kindly gentleman in his intercourse with strangers; and he was in no sense a bad man to his circle of friends. In no way, outside his ill-advised committal to the grave, had he invited the assault that was made on him in the churches last Sunday.

\* \* \*

On the other side, the great merit of Mr. Dodge lay in his big bank-account. I can pick you out a dozen men who have died in the last few weeks, unsung and unappreciated, whose lives have been as pure, whose efforts in behalf of religion have been as great, as Mr. Dodge's, but who didn't have stamps enough to bring 'em into pulpit prominence. The truthful statistician who coolly cut up his dead friends in one church last Sunday, rehearsed the successes of Mr. Dodge, and attributed them all to his rectitude and Christianity. He forgot all about the thousands of irreligious, wicked old脉 who are flourishing like green baize among us—healthy, wealthy and wise. Why! Mr. Dodge was the shining exception to the laws governing the distribution of property.

\* \* \*

It really makes no difference to us what the world may say after that eternal deafness of death settles on our world-weary ears. We shall not hear it. The clamor of public approbation and condemnation won't invalidate any ticket issued by Heaven for admission at the gate where St. Peter acts as doorkeeper. But for the sake of those we leave behind, it's best not to provoke criticism or give the preachers a chance to wound the feelings of those who mourn us. We don't want to catch it from priests or laymen, and we mean nothing personal. We do not allude to those noble fellows, John Priest, of St. Louis, or Mart Layman, of Liberty street.

\* \* \*

If the pulpit sharps wanted a theme for eloquence last Sunday, why did they not jump in on the proceedings of the twelve hours, dating from Wednesday midnight to Thursday noon? Into no such space has been crowded so much of contrast—so much of the passion, the joy and agony of human life. "The ardent joys, the agonized tears" of this terrible experience we call life. The Gusher is a stolid old girl. She takes it as it comes, with a lot of philosophy, and it takes a good deal to startle her. She strolled in about midnight upon the revels of the Arion. She got fairly saturated with spangles, legs, champagne, Strauss waltzes, cigar smoke and hilarity. She wandered over in the cold grey of the morning, the saddest hour of the twenty-four, when that attribute of "cold

gravy," mentioned in Patience, seems to invest the face of Nature; when the canvass-back duck and Pommery Sec of life seem to be the dreams, and the chiffonier with hook and bag are the reality. She wandered over, I say, to the Brunswick, high-toned and gorgeous, despite Billy McGlory, and she looked in on the parting orgies of the Arion. Bedrabbled, torn, tight and noisy, the last revellers were holding high carnival. A more disgusting spectacle could not be imagined. Courtiers in ribbons, fairies in tatters, knights that day rendered tawdry, duchesses the morning made cooks of—shouted, drank, threw chunks of bread at each other and made the milkman's horn hideous.

\* \* \*

The swing of the Arion waltz, the crash of the Arion bands, still rang in my ears when I drifted out of one multitude into another—a hushed and saddened multitude. When the thousands surged to the dance music, the thousands swayed now to the solemn notes of the organ and the clear, pure voices of the altar-boys. The shrieks of wild laughter and the shouts of ribald mirth were displaced by sobs and moans of acutest human agony. A few hours before I had seen a multitude in the wildest gayety part to give place to a carnival procession. Here I saw a hushed and awestricken multitude silently open the ranks, and with uncovered heads bow before a long train of little white hearses in which the light of many a household lay shrouded in darkness and drenched in tears. The reeking ribaldry of the Bal Masque faded out, and your Gusher devoutly thanked God for decency and death.

\* \* \*

Why didn't the preachers get hold of those great companion pictures? They went to the ball. I'm afraid they didn't get to the funeral. For at 6:30 the Arion breathed its last, and at 9 the services for the smothered school children took place in the huge Church of the Redemption. Anyway, the theme was wider, the lesson greater, than the comparison of Dodge and Thorne, who were both very fair types of men, and have an equally good chance in that tremendous drawing for which we all hold tickets.

THE GIDDY GUSHER.

### Going Back to the Legitimate.

In company with Sheridan Corby, a MIRROR representative spent a pleasant half hour in the dressing-room of Frank Mayo, at the Grand Opera House, on Monday night. The star was not "on" in the second act of the play, hence a good opportunity to talk was found.

The reporter asked Mr. Mayo if it was his intention to return to the legitimate next season. "Yes, sir," said Mr. Mayo; "I shall play the legitimate next season, but not to the exclusion of other plays. Many people still want to see me as Davy Crockett, and I shall play it as well as the others."

"The legitimate is rather expensive, is it not?"

"It was for me last season. I never did such bad business in my life, and I lost something over \$23,000 by the experiment; but on this season, from September to January, I had almost entirely recovered my losses, and I shall try again. You see it is an ambition with me. I do not want to play one part always, and ten years and over 3,000 performances of Crockett is rather tiresome. Besides, people associate me as much now with Crockett as they used to with Badger, and I am often addressed by people as Mr. Crockett."

"Last season was not your first attempt at legitimate, was it?"

"Oh, no. I have frequently played opposite parts to Mr. Booth, at the Boston Theatre, and have alternated Othello and Iago with him a score of times, almost. Then I have supported Kean and Cushman, as well as every star that visited California for a number of years. I commenced my stage career as a boy carrying a spear, and have worked up through every line of business, except where there was any singing required. I have played, with one or two small exceptions, every male part in Hamlet, Richard III, Richelieu, Othello, Macbeth, and in fact all of the legitimate repertoire. My early training and best work was in that line; but after so many years of something else, it is hard to make the public think you are fit for anything more elevated than they are used to seeing you do. Why, I simply lend Mr. Mayo to a character, and when the work is finished then I take him back, and Mr. Mayo is himself, and is nothing in common with the part. I am only the instrument on which these characters are played. Take any part I play and look at me, and you see the figure of Mayo; shut your eye, and listen and you hear the voice of Mayo; use your brain and reason, you will see Mayo's judgment at work. You do not see Crockett in any of this—you see Mayo; but the majority of people are so familiar with Mayo as Crockett that they confound the thing and imagine that there is but one being and that is the Crockett. The same may be said of Mr. Booth, who brings the same figure, the same voice and the same excellent judgment to make successes of all he undertakes. People do not see Hamlet in Mr. Booth's Richelieu—they see Mr. Booth; and a man would be called a fool who said otherwise. As an illustration, take a violin and play 'Home, Sweet Home' and the 'Last Rose of Summer' on it. Any one could recognize the instrument, and could tell you that it was a violin; but if any one were to insist that they were the same tunes you would laugh at him. So with an actor: he is the instrument on which the various tunes are played. Any one can recognize the instrument, but only the foolish or careless confound the tunes."

"You have a new play called Nordeck; when will you produce it?"

"I expect that it will be done in Chicago sometime during the Summer."

"It is described as a very strong play."

"I can tell you better about that after its first night. You see an actor cannot be a good judge of the merits of a play. If he becomes enthusiastic over his own part he studies and plays it to suit himself, and the chances are, although it may be a fine performance, the fact that he plays it to suit himself makes it fail to reach the audience; and this want of magnetism and sympathy causes a failure. On the other hand, the actor is enthused; but for

reputation's sake he knows that he must do all he can with the part; he studies it, and plays it for the audience, and is surprised at the success he makes. Now, I like Nordeck, and think it a strong play; but what the effect on the public will be, and what they may think, I allow to rest until it has been seen."

"How has this season been with you?"

"Up to January 1 it was the best I have had; since that time not so good; yet I have no reason to complain. I started in at Chicago, went West to California, back through Texas and the South and West. I have had a hard traveling season, but a splendid one financially."

"What do you think of the one-night-stand agitation?"

"It is a good move. Many of our good one-night towns are being ruined by bad companies and poor shows. Something should be done, and done quickly, in the matter, and I hope THE MIRROR will discover a feasible plan for abating the evil of overshadowing small towns."

"Mr. Mayo, how much did you pay out for Haviland in Houston, Texas?"

"That was a most sad and mysterious case. I tried every possible way to find out something about him after his disappearance, but could not get a word for some time afterward, when I heard he was in the hospital at Houston. I at once telephoned Mr. Riley, manager of the theatre, to pay Haviland's expenses and send bill to me. I paid Mr. Riley \$50, the amount of bills sent me, and which I last week forwarded to Mrs. Haviland."

### Salmi Morse's Discomfiture.

In response to an invitation from Salmi Morse, a representative of THE MIRROR went up to the Twenty-third Street Theatre, on Saturday evening, to witness a dress rehearsal of the Passion Play, which had been postponed from the Saturday previous, because of the threat of police interference with the production. Mr. Morse had applied to Judge Donohue for an order restraining the police from interfering with the rehearsal, and on Saturday evening the Judge had decided that he had no right to issue any such order, at the same time intimating that if the affair were a private one the police would have no right to interfere with Mr. Morse. On the strength of the decision preparations were made for the rehearsal, invitations issued for the previous Saturday night held good, and some additional ones were issued to magistrates and city officials.

The MIRROR representative reached the hall a few minutes before the doors were opened, and found Captain Williams and about twenty policemen standing on the sidewalk. The Captain was smilingly answering the many questions put to him by the anxious crowd, the most of whom wanted to know whether he would permit the rehearsal, to which the reply was always: "I shall not prevent any one from going inside, for the more the merrier, as each one will only add ten dollars to the total amount of fines; but I shall obey orders and do my duty."

This was about all the information that could be obtained, and the implied threat of a ten-dollar fine seemed to make a few of the more timid hesitate about accepting the hospitality of Mr. Morse. Nevertheless, something over five hundred persons were found occupying seats when the clock struck eight, the hour set for the beginning of proceedings. Some little delay was experienced, and the bustle and hurry of preparation was plainly heard by those in front of the curtain. Suddenly Morse's voice was heard saying: "This is my private house; I am giving a private entertainment to my friends, and there is no law for interfering with me."

The orchestra was ready, the word was given, and a low, soft melody was played, the sounds of which reminded one very much of a funeral march played on a church organ. The large red curtain was rung up, displaying the handsome act-drop painted by Merry, and which on this occasion evoked some applause. In a few moments this curtain was rolled up, too, and the play began. The scene was the Temple, and about one hundred persons, dressed in the ancient robes, were on the stage. In the centre was the high-priest; behind him, two assistants, and ranged around the stage were the multitude. The opening chorus was progressing when Captain Williams passed across the stage behind the crowd, and going up to Mr. Morse, told him that he must go with him to jail, and that if the rehearsal was continued all taking part in it would also be arrested. C. L. Graves, stage manager of the Passion, then stepped out, waved his hands, stopped the music and said:

Captain Williams then gave his evidence, which is materially set forth in the report above. In his evidence the Captain said that a speculator offered to sell an invitation for \$5; but Justice Duffy struck this evidence out. The case was closed, and the Justice took the play home, promising a decision this (Thursday) morning.

COURT PROCEEDINGS.

On Tuesday in the Court of Special Sessions, Justice Duffy presiding, the case against Mr. Morse was called. Justices Ford, Smith and White were on the bench with Justice Duffy, Corporation Counsel Andrews, Mr. Morse and Bill Howe, and a host of lookers-on, were in the court-room.

Counsel Andrews, in presenting the case of the city, placed two propositions before the Court: First, Is the Passion Play a play or drama as defined in the law of 1872? Second, Was it exhibited to the public without a license? If both these propositions were true, then the defendant should be found guilty of a misdemeanor, and he asked for his conviction. He then placed Captain Williams on the stand and proceeded to examine him.

Bill Howe then stepped forward and said that a request had been made to have the "Hallelujah Chorus" sung, and that it would be.

Captain Williams made a motion as if to protest; but in an excited voice Howe continued, saying that this chorus was sung in churches, in private houses and on the public streets, and any sacrifice would be in stopping it.

Williams smiled and stepped back, the music struck up, and the chorus was sung, the audience applauded and the curtain went down.

The audience dispersed and Morse was taken to the station house, where he gave bond in \$500 for his appearance.

THE HOUSE LEASED.

Last Saturday morning the application of Salmi Morse for an injunction restraining the police from interfering with his rehearsal, was refused by Judge Donohue. In a few moments afterward Mr. Morse's lawyers filed into the Register's office a five years' lease of the Shrine to Converse L. Graves. The lease was dated on Friday, the 23d, and the rental is fixed at \$500 per annum, and a condition attached that no play is to be produced without the written consent of Morse. If Graves complies with the conditions he has the option of a renewal. Five hundred dollars weekly would be a small rental for the house, and it is shrewdly surmised that the low figures and the conditions attached to the lease are only another tack taken by counsel, and that a license may eventually be secured by Graves, and that, as Morse stated Saturday night, he will not allow any other play than the Passion to be produced.

THE HOUSE LEASED.

Professional Doings.

Mary Anderson has just invested \$75,000 in property at Albany, N. Y.

W. T. Magee has engaged by Lester Wallack as stage manager for his tour.

E. G. Stone, business manager of Madame Rhea, is spending a few days in New York.

The advance sale of seats for Nilsson's concert at the Cincinnati Music Hall netted \$7,212.

—Since Haverly bought Hague's Minstrels, the business has more than doubled. So much for a name.

—Robert McWade will do a new play called Franz Herchelle next season, under R. E. J. Miles' management.

—Neil Burgess is going to make some changes in his play, *My Opinions*, and probably in his company.

—The Coliseum Theatre in Cincinnati will reopen March 24, under the management of James E. Fennessey.

—John Havlin's No. 2 Fogg's Ferry company is playing the small towns of the West with considerable financial success.

—Taffy, by Jerome Hopkins, was presented at a matinee at the Windsor yesterday by the children of Grammar School No. 20.

—George L. Smith, business manager of an Esmeralda company, paid his respects to THE MIRROR by a personal call on Monday.

—Gus Mortimer will spend next Sunday in New York, and Cheek will be a common commodity for several hours on the Square.

—Manager James Dullaghan, of Portage, Wis., telegraphs that he has arranged to book all attractions for Chippewa Falls, that State, from May 1—one night a week only.

—William Hamilton has secured a temporary injunction against Birch and Backus, restraining them from selling \$4,000 worth of notes given him as part of the purchase-money of his interest in the San Francisco Minstrels.

—Henry Voightlander, late a member of the Jesse James company, attempted to commit suicide in Williamsburg on Tuesday, by taking a dose of arsenic. He will probably die. He was discharged from the company about ten days ago and has been very despondent ever since.

—T. H. Benton, of Chicago, was married on Feb. 24, at St. Ann's church, to Anna Glassford, by the Rev. Thomas Gallopin.

—Bessie Griswold played a scene of *Juliet*, at Fanny Hunt's recital, Monday night, very cleverly. She intends to adopt the profession.

—Elliott Barnes is in the city and reports business in Pennsylvania with his Summer Boarders company as far beyond his expectations.

—Doré Davidson has made a discovery. He has discovered that Mark Livingston in *The Streets of New York* is a character comedy part, and so he plays it.

—Sheridan Corby, manager of Frank Mayo, is in favor of THE MIRROR movement to reform one-night stands, and will only book to carry out the reform next season.

—Emma Bobbitt gave a charming reading last Friday night at Chickering Hall, displaying marked ability as an elocutionist. She was assisted by excellent musical talent.

—John E. Ince and company have been playing in New York since Nov. 1, and are still at it. Can't they get out? or is business so good that they don't want to leave it?

—Joseph Proctor has closed his season temporarily. He played last in Lynn, Mass., asth. Mr. Proctor is now sixty-seven years of age, and has had the boards nearly half a century.

—Topay Venn, of Smith's Furnished Rooms company, made a legal raid on the box-office for back salary, in Rochester, last week. She secured enough to warrant her in continuing with the company.

—Harry Meredith has cancelled a bunch of dates in the West to seek drier ground in the East. In consequence, there is much indignation among those local managers who have been left on a wet day.

—Edwin F. Mayo, a son of Frank Mayo, is playing Dan, in *The Streets of New York*, at the Grand Opera House. Mr. Mayo is a chip of the old block and is improving rapidly under the guidance of his father.

—Fred Maeder, dramatist and stage manager, of the Arch Street Theatre, Philadelphia, has been spending a few days in New York. His new play for Lisette Elliani is nearly completed, and he says it will be his best work.

—Samuel French and Son have bought the exclusive American right to *The Ruling Passion*, a strong melodrama, which has for some months past been furnishing entertainment to the patrons of the Standard Theatre, London.

—The Gem Theatre (variety), at Bradford, Pa., will close on Saturday night, owing to bad business. Joseph Bayles, the manager, will take charge of the Kennedy's, messengers. Bradford used to be a bright particular variety town.

—The war between the rival houses in Topeka, Kas., is likely to end very soon. The stockholders

# THE NEW YORK MIRROR.

## PROVINCIAL.



### SAN FRANCISCO.

Feb. 10.

California Theatre (F. W. Bert, manager): Mme. Ellerman finished her engagement Feb. 11, the week being devoted to Mary Stuart and Adrienne Lecourver.

In the first she was grand. In the latter she was disappointing. Expectation ran high, as Mme. Modjeska made her first appearance here in the same piece.

This accounts for the audience holding out for the opening at W. H. Thompson won fresh honors as Michelangelo; but other than this the cast was weak. J. R. Grismer was not an ideal Maurice de Saxe. Much was done for the three pieces presented in this engagement in the manner of placing them on the stage. The theatre is closed to-night, 10th, to afford complete rehearsals of Leonard Grover's great play, *The City*, which is founded on the famous *Leatherstocking* of Natty Bumppo.

Mr. Grover's career is a success, but the play is not.

Items: The report of William Emmett having secured the Olympia was slightly premature. He is negotiating, however, and will in all probability be the next manager. — Fred Warde will appear at the Grand as a tragic star 12th.—Lillian De Garmo and J. W. Summers of The Planter's Wife co., are to be married shortly.—Al Donaldson is in town in the interest of Minnie Maddern.—J. H. Haverly is still in town, looks full of business, but speaks not.

### BOSTON.

Margaret Mather appeared at Leah at the Park Theatre last week to the success of *Patience*, the musical comedy with which she has been associated. Miss Mather acted her best, and it is not fair to admit that her performance was embellished with many beauties of detail. Her conception of Leah is subtle, analytical and far-reaching in its multifarious side lights. For my part I am lost in admiration at the performer's incalculable industry, amounting to genius. Milnes Levick's Nathan was a most intelligent performance, and it is sufficient to say that he was as successful as possible with the parts he played. — Salvini's *Madame Butterfly* with his acting deserves all praise. William Davidge, of course, was good as Ludwig. This week, Ben Maginley in *A Square Man*.

Kate Claxton and her co. presented the well-worn and popular *Two Orphans* at the Globe the past week. My opinion of Miss Claxton's Louise is well known, and I do not need to repeat it. It is perfect in its way. Jessie Deagle, the girl of the week, has added greatly to her reputation for great versatility. May Drake acted Henriette in a heavy and melodramatic manner. Henrietta Vaders, as the Countess, acted with intelligence and much force. Marie Wilkins was wonderful in every way as Fruchard. Charles Stevenson was a most gallant Chevalier. Donald Robertson was disappointing as Pierre. Business was only fair. This week, Charles Wyndham's co. is to be Mr. Wyndham's in a new production in Boston since 1868, when he appeared at Selwyn's Theatre in *The Lancers*.

Ionian is still running at the Bijou Theatre. Elma Delaro, who appears as the Fairy Queen, is a great improvement upon her predecessor.

The Amadan reigned supreme at the Boston Museum the past week. James Nolan appears as Michael O'Leary, vice George, who is ill. Mr. Nolan and Mr. Amadan are the only ones who are capable actors here. This is the last week of the Amadan, as Mr. Warren is announced to appear as Jefferson Atkins, 5th, in the local play of *The Silver Spoon*.

The Equine Paradox crowded the Windsor Theatre every night and at four matinees last week. The wonderful houses have been the rage of the season.

The lovers of sensation will have a feast at the Howard Hotel, where Harry Amiar appears in the play of *Confederate*. —Lizzie Simon, Pat Reilly, Harry Parker and Daly Brothers in the olio.

Nellie St. John, Mr. and Mrs. R. A. Brennan, the Whiting, General Melville, Le Claire and Russell, Charles Stanley, Sergeant Laili and Captain Laible appear at the Boylston.

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# THE NEW YORK MIRROR.

Roberts, of Hartford; Hawes, of Bridgeport; Ulmer, of this city, and Delavan, of Meriden, assembled, and Mr. Taylor, of Danbury, was represented by letter, as well as others. Legislation on licenses, at so much per annum, Sunday blue-laws, etc., were discussed. One-night stands and cancelling dates were in order, but went over another day. The company then adjourned to Manager Carl's, who was about to leave the house, but advocated earnest efforts to right some of their wrongs.

## SOUTH NORWALK.

Music Hall (F. M. Knapp, manager): Pat Rooney Feb. 21 to a very large house. The co. is not considered as good as that of last season.

## DELAWARE.

### WILMINGTON.

Grand Opera House (Jesse H. Hiss, manager): Harry Patti gave his very successful Ranch on Feb. 24 to big business.

It has been presented here three times this season. A Madison Square co. in Esmeralda 26th with large business.

Marion Elmore 2d; Kate Claxton 1d.

## DISTRICT OF COLUMBIA.

### WASHINGTON.

National Theatre (John W. Albaugh, manager): The Mapleson Opera co. was most successful, artistically and financially. Albiani, in Faust, Monday evening, and Rigoletto, Friday, drew packed houses, and greatly gratified. Patti was heard Tuesday night, and Semiramide, with Mme. Albiani, was given. Wednesday, Semiramide, with Albiani, was a splendid performance. Scalchi, as Albiani, made a most pleasing impression. Thursday, Don Giovanni, with Clampani-Cella in title role and Scalchi as Zerlina. The gen of the week was Patti's performance of La Traviata on Saturday matinee, when every inch of standing room was filled. The off nights, when Patti and Albiani did not sing, were drawn good but not crowded houses. The receipts were in the neighborhood of \$10,000.

The advance sales for the week promise good houses to see Lawrence Barrett in Rosalind in As You Like It.

Music Hall (John T. Ford, manager): Charles E. Ford's Opera co. in Iolanthe to full houses, last week.

Madison Square co. in Esmeralda this week. Business will not be good, as Mrs. Burnett's friends are anxious to see her successful play. Hess' Acme Opera co. 5th.

Theatre Comique (T. E. Snelbaker, manager): Mac and Slade first two nights, and other athletics and spectacles all week.

Items: Mme. Albiani and other members of the co. gave a number of selections at the White House after the opera, Friday night, for the President and a number of his friends. Albiani's singing of Robin Adair was quite the feature of the evening. Patti was excellent, but as the concert did not take place until after twelve, Friday, and she was singing at the matinee, she did not appear, whereas our Sunday papers raised a howl over her caprice.

Items: The New York Times said the co. certainly did not show great capabilities as an actress.

Items: Mme. Modjeska was tendered a reception on Friday afternoon by the Hon. J. C. Wright and wife. The wife of the city were present, including the Governor of the State and prominent officials, military and naval. The affair is spoken of as one of the most brilliant of the season. The play was given on Saturday, and upon Mrs. Langtry's appearance it was evident that the prevailing sense was one of disappointment. She did not impress the people as being a beauty according to the American idea, but she certainly did not show great capabilities as an actress.

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TERRE HAUTE.

Opera House (H. M. Smith, manager): The attractions the past week have all been well attended. John T. Raymond, in Paradise, Feb. 20, before a large and appreciative audience. Mrs. Langtry appeared here 2d in An Unequal Match, and was received by a large and fashionable but critical audience. The receipts were over \$1,400.

Haverly's Minstrels 2d and 3d, to large business. The performance was only fair, owing to the absence of Frank Cushman and Leon, who left the troupe at Cincinnati this Spring.

The Club will attend in a body the first performance of Francesca da Rimini.

## FLORIDA.

### PENSACOLA.

Grand Opera House (R. J. Lowden, manager): Barlow and Wilson's Minstrels Feb. 19 and 20 to the tune of \$4,000.

## GEORGIA.

### AUGUSTA.

Masonic Theatre (Sanford Cohen, manager): Lawrence Barrett and an excellent co. played Francesca da Rimini to one of the largest and most enthusiastic audiences of the season Feb. 22. In spite of its being Lent, the theatre was crowded. Numbers came from the villages and towns in the neighborhood.

### COLUMBUS.

Springer's Opera House (George J. Burris, manager): Barlow, Wilson and co.'s Mammoth Minstrels Feb. 22 to a crowded and well-pleased house.

### ATLANTA.

Atlanta Opera House (De Givie, manager): Bertha Welby opened the week Feb. 19 and 20 in One Woman's Life, followed first by Lawrence Barrett, who, in his portrayal of the character of Lanciotto, in his new play, Francesca da Rimini, was simply grand, eliciting from the very large and appreciative audience the strongest possible marks of approval. Louis James as Pepe, the fester, fully sustained his reputation. The remainder of the support was good. Barlow, Wilson and co.'s Minstrels 2d and 24th, with matinee, At using this troupe, the dress rehearsal house was thoroughly pleasing the audiences. Coming: Henry M. Calefey 1st and 2d; Ford's Opera co. 16th and 17th; Milton Nobles 10th, 11th and 12th; Haverly's Minstrels 2d and 24th; Tom Thumb 26th; Hermann 10th.

Item: At the performance of Barlow, Wilson and co.'s Minstrels Feb. 23, one W. D. Moore, negro, with two female companions of same color, were led out of the Opera House by an officer under orders from Mr. Ford, because he refused to be seated in one of the first gallery set apart for those of their race. They insisted as being legally arrested for violation of the rules of the house, and refused their money, which was promptly rendered them by Manager De Givie, because they intended testing the ejection in the courts.

## ILLINOIS.

### BLOOMINGTON.

Opera House (Tillotson and Fell, managers): Minnie Maddingn Feb. 22, in Storm Child, to good business. George H. H. Thompson, manager of the Jacksonville Opera House, attached these results here for failing to fill their engagement with him at that town. Mr. White, manager of the Opera House, will contest the case, which will come off Feb. 26.

Durley Hall (Tillotson and Fell, managers): Coming: Minnie Hauk, 1st. Business very quiet.

### QUINCY.

Opera House (Dr. P. A. Marks, manager): The Harrisons' Photos, Feb. 19, to large and appreciative audience. The co., since the addition of John Gourley and Alice Hosmer, is a decidedly strong one. The Minnie Hauk Concert co. held the boards 21st, to a large, fashionable and vocal audience. The performances a treat in most respects. Jumbo Davis was booked to appear here this evening, 24th, but there are some misgivings as to whether he will reach here in time for performance, owing to the irregularities of trains.

### JOILET.

Opera House (F. S. Barner, manager): McStayer's Tourists came on Feb. 20 to one of the largest houses of the season, although Mr. McStayer did not appear on account of sickness.

### LINCOLN.

Gillies' Opera House (W. W. Stokes, manager): Minnie Maddingn Feb. 22, to good house Feb. 19. Minnie Maddingn 2d, in Wild Wave, 21st. The Tourists to a good audience, 23d.

### SPRINGFIELD.

Chertor's Opera House (J. H. Freeman, manager): The Black Flag co. failed to appear Feb. 16 and 17 on account of the floods. Minnie Maddingn and co. came on the 18th presenting The Storm Child to fair business. Jumbo Davis, the bad actor, came 21st and only succeeded by heavy advertising in drawing a medium house. The Minnie Maddingn co. did not arrive in Jacksonville 20th in time to fill their engagement in that city, owing to the failure in running of trains. They appeared in Lincoln, Ill., 21st.

### AURORA.

Coulter Opera House (W. C. Corbett, manager): An audience fair to size and appreciative as to quality greeted the John Thompson co. in Around the World on the night of Feb. 22. The sketch is one well calculated to allow of the display of Mr. Thompson's specialties—songs, dances and instrumental solos. As a charmer's delineator, Mr. Thompson is entitled to high rank. His portrayal of the characteristics of the different nations, from the Irish "kitchen mechanic" to the "bully Shamus" clothed, called for rounds of applause. The supporting parts were well rendered by Dotie Nagle and Mollie Thompson.

Items: In justice to Bertha Welby we will say that her name should not be coupled with those who, apparently without cause, make a practice of canceling dates. The change in Miss Welby's route was necessitated by sickness, and she was compelled to lose about one week from being unable to act. She had a choice of two alternatives, either to make a midday climate and escape the rigorous weather we are having, or to wait and retire from the stage for a time. She very sensibly chose the latter to the fact and state it positively. She was not frightened from her Western tour by her cowardly husband. Her request to cancel date here for March 1 was received Feb. 8 or 9; so here is not a parallel case with the Big Four. From papers received from a number of towns in Tennessee, Alabama and Georgia we notice that she is making triumphant march through the sunny South. Large audiences and laudatory press notices are the rule and not the exception. We, in common with her many friends, are greatly pleased at the lady's success.

### PEORIA.

Grand Opera House (J. B. Barnes, manager):

Mestayer's Tourists Feb. 21st, followed by Minnie Maddingn in The Storm Child, 2d; both to satisfactory business.

### MOLINE.

Wagner's Opera House (T. W. F. Crain, manager): Harry Miner's Comedy Four to a good house, Feb. 22. Nothing booked here from 24th for two weeks.

## INDIANA.

### INDIANAPOLIS.

English's Opera House (Will F. English, proprietor): The attractions for week of Feb. 19 have been good, and well-pleased houses have ruled. Haverly's Minstrels led off with two performances. The co. is neither better nor worse than the average. The audience is fair average of ability. The Wilbur Opera co. finished out the week with another day. The company then adjourned to Manager Carl's, who was about to leave the house, but advocated earnest efforts to right some of their wrongs.

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## DISTRICT OF COLUMBIA.

### WASHINGTON.

National Theatre (John W. Albaugh, manager): The Mapleson Opera co. was most successful, artistically and financially. Albiani, in Faust, Monday evening, and Rigoletto, Friday, drew packed houses, and greatly gratified.

Patti was heard Tuesday night, and Semiramide, with Mme. Albiani, was given. Wednesday, Semiramide, with Albiani, was a splendid performance. Scalchi, as Albiani, made a most pleasing impression. Thursday, Don Giovanni, with Clampani-Cella in title role and Scalchi as Zerlina. The gen of the week was Patti's performance of La Traviata on Saturday matinee, when every inch of standing room was filled. The off nights, when Patti and Albiani did not sing, were drawn good but not crowded houses. The receipts were in the neighborhood of \$10,000.

The advance sales for the week promise good houses to see Lawrence Barrett in Rosalind in As You Like It.

Music Hall (John T. Ford, manager): Charles E. Ford's Opera co. in Iolanthe to full houses, last week.

Madison Square co. in Esmeralda this week. Business will not be good, as Mrs. Burnett's friends are anxious to see her successful play. Hess' Acme Opera co. 5th.

Theatre Comique (T. E. Snelbaker, manager): Mac and Slade first two nights, and other athletics and spectacles all week.

Items: Mme. Albiani and other members of the co. gave a number of selections at the White House after the opera, Friday night, for the President and a number of his friends. Albiani's singing of Robin Adair was quite the feature of the evening. Patti was excellent, but as the concert did not take place until after twelve, Friday, and she was singing at the matinee, she did not appear, whereas our Sunday papers raised a howl over her caprice.

Items: The New York Times said the co. certainly did not show great capabilities as an actress.

Items: Mme. Modjeska was tendered a reception on Friday afternoon by the Hon. J. C. Wright and wife. The wife of the city were present, including the Governor of the State and prominent officials, military and naval. The affair is spoken of as one of the most brilliant of the season. The play was given on Saturday, and upon Mrs. Langtry's appearance it was evident that the prevailing sense was one of disappointment. She did not impress the people as being a beauty according to the American idea, but she certainly did not show great capabilities as an actress.

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TERRE HAUTE.

Opera House (H. M. Smith, manager): The attractions the past week have all been well attended.

John T. Raymond, in Paradise, Feb. 20, before a large and appreciative audience. Mrs. Langtry appeared here 2d in An Unequal Match, and was received by a large and fashionable but critical audience. The receipts were over \$1,400.

Haverly's Minstrels 2d and 3d, to large business.

The performance was only fair, owing to the absence of Frank Cushman and Leon, who left the troupe at Cincinnati this Spring.

The Club will attend in a body the first performance of Francesca da Rimini.

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# THE NEW YORK MIRROR.

## NEW YORK MIRROR

FOUNDED IN 1822 BY G. P. MORRIS AND N. P. WILLIS.  
The Organ of the Theatrical Managers and Dramatic  
Profession of America.

Published every Thursday at No. 12 Union Square, by  
THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . . EDITOR

Subscription—One year, \$1; Six months, 50c.  
Advertisement fifteen cents per line; Professional  
Carries, \$3 per quarter. Transient advertisements must  
be paid for in advance. Advertisements received up to  
12 P.M., Wednesday. Foreign advertisements and sub-  
scriptions taken at home office rates by F. G. Gillie  
& Co., American Exchange, 449 Strand, London, W. C.,  
and the American Exchange in Paris, 35 Boulevard des  
Capucines, Paris, where *The Mirror* is on sale in  
the Press and News Departments.

*The Mirror* is supplied to the trade by all News  
Companies.  
Make all checks and money-orders payable to  
THE NEW YORK MIRROR,  
Station D, New York P. O.

Entered at the New York Post Office as mail matter  
of the Second class.

NEW YORK, - - MARCH 3, 1883.

MIRROR LETTER-LIST.	
Avaling, Henry (s.)	Leatherlips, Lady
Alexander, John E.	Lawrence, Geo.
Alliston, Annie	Legion of Honor
Aldrich, Lillie	Martin, Luke
Atchison, Thos.	McDonald, Mr.
A. K.	Morris, Frank
Bancroft, Helen	McTowell, F. A.
Burgess, Will	Madden, Minnie
Berry, W. S.	Mosley, Thomas
Bowers, Mrs. D. P.	Madigan, E. H.
Brignoli, Sig.	Malone, Jno. T.
Burrows, J. O.	Morrison, Lewis
Colton, Harry	Morris, Isidor
Coxman, Alex.	Morrisey, J. W.
Corhart, J. L.	Moore, C. (s.)
Collier's Stand, Op. Co.	Moorley, T. H.
Collyer's Consolidated	Moore, J. E.
Corleto, W.	Morris, Clara
Cummins, J. Seely	Montserrat, Geo. L. (s.)
Corby, Sheridan	Magle, J. G.
Chipman, A. Z.	Moreland, A. C.
Chapman, Amy	Merrill, Vina
Cleves, Lillian (tele.)	Nolan, Katie
Callan, Joe	Osborne, Rose
Carroll, Anna	Patterson, Ed.
Drew, J. N.	Paine, Adele
De Lorme, Harry (tele.)	Pattie, C. M.
De Vernon, Frank	Pitou, A.
Davis, A. W.	Powell, Ed.
Dowling, J. J.	Reeves, Alex. (s.)
Durling, Jessie, Mgr.	Robinson, Bell
Dow, Laura (s.)	Robinson, Fred.
Darcy, H. A. (s.)	Robertson, A. B.
Davies, Walter	Robins, C. M.
Day, William	Rosen, Madame
Eldridge, Chas. E.	Riel, Alf
Edgar, Geo.	Rocacocha, Juan de
Evans, Frank	Russell, John
Fisher, K.	Seddon, Harry W.
Fisher, Chas. (package).	Scockton, Ed.
Fisher, F. D.	Sark, Frank
Foster, Archib.	Schwartz, Alonso
Fox, Charles L.	Sturges, J. A.
Foots, Richard	Strang, Wm.
Frohisher, Prof. J. E.	Skiff, J.
Forrester, Fannie	Sylvester, Henrietta
Freeman, Max	Sargent, H. J.
Gifford, D. C.	Sherard, Wm.
Gill, William	Stevens, James
Guthrie, Archie	Simpson, A. L.
Guy Family, Mgr.	Sydney, A. W.
Gurnard, Julian	Stevens, F. A.
Garrett, Lillie	Thompson, Marion
Gray, Mary	Thornton, Chas.
Geant, Edward	Thompson, Geo. W.
Giroux, Louise	Tilston, J. K.
Hall, Pauline	Tilston, J. C. R.
Hersdorff, Agnes	Vernon, Saide
Hill, John T. & Mrs. J. T.	Vera, Buela
Henville, J. H.	Valentine, O. W.
Haywood, Louis (telec., etc.)	Vaugh, Harry
H. L. B.	Wodiska, E. (s.)
Herman, H.	Well, Oscar
Hutchings, Frank M.	Wetherell, Harry
Hove, J. S.	Williams, Gus (s.)
Hassellton, Florence	Waldrup, Lizzie
Hastings, Adaline	Williams, J. H.
Innes, Jack E.	Wowsley, Rose
Jackson, Jennie	Warde, F. B.
Jackson, Theodore	Wheeler, May
J. G.	Woffington, Peg
Kennicott, Flint	Wrightson, S. B.
Kester, Geo. W.	Wingfield John
Kent, S. Miller	West, Robt.
Kerrington, Frank	Wyckhoff, Frank N.

\* \* \* The New York Mirror has the Largest  
Dramatic Circulation in America.

### Absurdities of the Stage.

How strange it is to watch the contortions with which mediocre actors strive to put what they call "character" into their impersonations. Has one of these to play an old man, straightway he bends his hams as never hams were bent by nature; he drags his feet along as if they were snow-shoes; he shakes his nodde, and fumbles with his hands, and his voice dwindles into a childish treble, "pipes and whistles in its sound." Why, we have actors, and of reputation who have played Sir Peter Teazle like a doddered octogenarian—Sir Peter Teazle, who is, by his own showing, only fifty years of age, and capable of inspiring a very enduring affection in the breast of his likely young spouse, the brilliant Lady Teazle. And then how they "suit the action to the word!" We have seen a Grosvenor in *Patience* who, when he spouted the line, "A great big squirt was his favorite toy," was fain to imitate the action of a squirt as if he was going to irrigate his audience without their leave. Singing actors are especially prone to this absurdity. For the most part a singer is not an actor, and to make up for the conscious deficiency he indulges in an unnatural and exaggerated system of gesture most painful to behold.

In this most mixed-up community, it is strange, too, to notice the varying accents of the people employed to represent the characters in a play. We lately witnessed a production by very competent artists, in which the Hero (very well acted otherwise) spoke with a sweet Kilkenny brogue that brought us, in imagination, to that city of "fire without smoke," whose boys are reported to be "nate roaring blades." The Villain of the piece evidently came from the land of wooden nutmegs; the Villain was Cockney to the ends of her fingers; the virtuous Peasant was German, and the young Lover was so evidently from Liverpool that one could smell the

docks, only to hear him speak. An *olla podrida* of apology, truly.

And how persistently people with wigs will keep their hats on in court scenes. They do not feel the heat on their heads because of the wigs, and therefore they never take them off, no matter in what august presence they may stand. And those sticking-plaster boots—heavens, what ingenuities! Gens d'armes, especially, rejoice in such on the stage, where nearly everything is conventional.

And the bows! Why, we saw a liveried servant only last night, at one of our leading theatres, put his hand on his heart—or rather his stomach—as he bowed on receiving the orders of his master. Did anybody ever see that in real life?

### The Buttered and the Unbuttered

There are critics and critics. Some have plenty of time to write in; others have to fire their shots at the word. The lordly arbiters of opinion who deliver their thunder from the vantage-point of a great and well-established newspaper have a very different task from that of the poor waiters on Providence who sit dolefully in the time-room praying for a detail, and often praying in vain. Mr. Wiggins, of the *Daily Advertiser*, gets a fat salary and perquisites innumerable, while Jack Straw, of the *Morning Trumpet*, has to swing his heels in a cold hall and trust to luck to be ordered off to report something, failing which detail he gets just nothing at all for his day's wearying. Mr. Ceramic, of the *Daily Pursuivant*, has a couple of comfortable seats, or perchance a box, in a theatre wherein to concoct his aesthetic lucubrations, while poor McCurley, of the *Report*, has to stand at the back of the orchestra and crane his neck to catch a stray word from the stage, and instead of inditing his opinions on fair foolscap in a cosy room, must rush off to the nearest beer Hall, where with a stub pencil, he scrawls his notes on the back of dead "copy" surreptitiously obtained by favor of the proof-reader. And yet the Constitution of the United States declares all men free and equal.

Is it any wonder that the criticisms of the minor papers should be tinged with acerbity, that the poor scribe who does space work should be harder to please than the bloated place-holder who draws his honorarium weekly whether his copy be printed or not? Bad whisky and rosined beer do not tend to charitable judgment so much as do champagne and burgundy, and Jack Straw or Tom McCurley will give many an actor fits when the more ponderous critics would slobber them with the oil of their proper fatness. A full stomach is a potent mollifier of the judicial faculty, and a warm overcoat maketh a soft heart. Wherefore, O stars! store up your notices from the leading papers in gilt-edged scrap-books with Mark Twain's patent gummed leaves; but evite the stings of the lesser gadflies of the press lest their prick irritate the mental epidermis even as that of a New Jersey mosquito.

There are two ways of avoiding the whips and slings of these guerilla critics: You can either treat them with contempt or treat them with—

### A Way Out of It.

The Passion Play will in all probability never be done in New York. Had Mr. Morse acted like a sensible man he would have abandoned the project when it was defeated over two years ago. The sentiment of the community was very forcibly expressed then, and Mr. Morse could not have mistaken the fact that public opinion was utterly opposed to his scheme. With a pertinacity that we could command, were it exercised in a more rational spirit, he has challenged New York again. This time the courts, the Mayor and the police were required to show Mr. Morse that the inhabitants of New York will not be forced to countenance an exhibition to which they are steadfastly opposed.

Signs of a falling-out among Mr. Morse's abettors appeared yesterday morning in the *Herald*. Two of the backers are humorously called by the employes of the Passion, "Number One" and "James Carey;" but the real names of the gentlemen thus playfully nicknamed are Roberts and Eaves. In the *Herald* article Mr. Roberts denied any immediate connection with the concern. This is contradicted by Mr. Morse's coadjutors; but it is not surprising that Mr. Roberts, who kept a candy shop in California, should deal out taffy to the *Herald's* innocent reporter. Mr. Eaves says he holds a fourth interest in the production, which is also denied by Mr. Morse's friends. If his statement be made of fanciful fabric, so much the better for Mr. Eaves who, will be less out of pocket.

We understand that several responsible theatrical men have offered to take the

Shrine off Mr. Morse's hands and convert it into a regular place of amusement. That is the best way out of the difficulty, and we counsel Mr. Morse—who obstinately refuses to listen to the proposition—to reconsider the matter, lay the MS. of his Passion on the shelf and submit to the dictates of reason and disinterested advisers.

### Victoria Reynolds.

The pretty face of a Bijou favorite appears on the first page of *THE MIRROR* this week. Miss Reynolds has shared in all the recent Bijou successes. She is a clever actress, a good singer, and has a fine stage presence. On the stage, all that she does betokens conscientious effort and a desire to please. None of her sisters in the profession are more painstaking, and in every part she has undertaken she has shown an ability to do something higher in the scale of light opera in which she has been recently appearing. A few seasons ago she was a prominent member of Rice's Surprise Party. In person, Miss Reynolds is a petite blonde, with clear-cut features. She is a charming little woman to meet in private life, and at the same time is modest and unassuming in demeanor.

### Personal.



FOLLIN.—The above is a portrait of Alfred Follin, a gentlemanly young actor who was until recently a member of the Passing Regiment company. He was offered a part in Colville's Long Strike; but as he did not deem it exactly suited to him, he declined it. He is at present disengaged.

SALVINI.—Young Salvinis returns to Italy at the close of the present season.

ELLMENREICH.—The tragedienne arrived in Chicago on Sunday from the Pacific Coast.

HOEY.—Mrs. John Hoey was at Haverly's on Monday night to see her son George play in Siberia.

MITCHELL.—W. W. Mitchell, the manager, will make the Metropolis his permanent abode.

CHANGES.—A few changes have been made in The Silver King, and one or two superfluous minor parts struck out.

RIDDLE.—George Riddle, of *Oedipus* fame, played Romeo to Mary Anderson's Juliet at the Hub on Saturday night.

CLARKE.—George Clarke was taken suddenly ill last Saturday, and another man had to be substituted as Douglas Wintrop.

THEO.—Mme. Theo has been re-engaged for an American tour, and will make her re-appearance at the Casino on March 16.

DEMPSEY.—Louise Dempsey goes on the road with Kate Claxton to play the Countess in *The Two Orphans*, opening in Trenton to-night.

MAHN.—Harry Mahn has retired from the management of the Arch Street (Philadelphia) Opera House. A fortnight of Norcross was enough.

KEENE.—It looks as if T. W. Keene is going to be one of the fixed stars in the tragic firmament. His business of late has been very large.

KELLOGG.—Fanny Kellogg closed her concert season in Cleveland last week. Her appearances were principally in the South and Southwest.

GROVER.—Leonard Grover's new play, *The City*, did not make a hit in San Francisco on Monday night. But Old Fel received lots of recalls.

MILES.—Robert E. J. Miles, of Cincinnati, will reach the city to-day to look at the Bijou Opera House, which he has leased for next season.

TRIBUTE.—Barney McAuley and the ladies of his company visited the grave of Caroline Richings-Bernard, in Richmond, last week, and covered it with flowers.

HEALTH.—Manager John Cannon and wife, of the Theatre Comique, accompanied by George Granville (Mrs. Tony Hart), have left for Hot Springs, to be gone six weeks.

MURRAY.—Randolph Murray denies that he has married Pauline Markham. He says that neither himself nor the lady could enter into a marriage contract without committing bigamy, as he has a wife, and she has a husband who is a Major in the U. S. service.

EDWARDS.—W. A. Edwards, manager of the Ensign company, playing Rooms for Rent, reached New York yesterday, the company having closed the season last Saturday.

BACKUS.—Charlie Backus has so far recovered from his recent illness as to be able to resume his end of the San Francisco Minstrel log, and he began holding it up on Monday last.

SHANNON.—J. E. L. Shannon, a well-known newspaper man in Aurora, Ill., will go into the theatrical business next season. Mr. Shannon is the Aurora representative of *THE MIRROR*.

PATTI.—Madame Patti spent Tuesday in the city, and left yesterday for Boston. She received many callers during her few hours' stay and expressed herself as delighted with her tour.

CORELLI.—Blanche Corelli has returned to the Hub from the land of Blue Noses. The tour was a case of roughing it. She has received an offer for concerts at the Casino, this city.

TEARLE.—Osmond Tearle has kept count of the requests he has received for autographs since he first arrived in this country. They number 487. The majority of them are of course from women.

ARIZONA.—John Burke is interested in some mines in Arizona, and thinks that he will next season devote all of his attention to them, unless some good offer turns his way in the theatrical line.

DEAGLE.—Jessie Deagle, Frank Frayne's leading lady, is a daughter of George Deagle, the one-time proprietor of Deagle's Varieties, St. Louis, a once-famous amusement resort in the Mound City.

VENUS.—Lack of preparation compelled a postponement of *The Black Venus* at Haverly's, Chicago, on Monday night. It was produced the following night, with Annie Ward Tiffany in the title rôle.

COMMITTEE.—A select committee has been sent to Albany to secure the passage of the bill transferring theatrical license money to the Actors' Fund. This is a good move that should have been taken a month ago.

ANDERSON.—Mary Anderson is determined to have the best talent obtainable for her English tour, and to that end she has made an offer to James O'Neill to become her leading support. Mr. O'Neill has not as yet accepted.

ACCIDENT.—Frank Paul, manager of C. B. Bishop's Strictly Business company, accidentally shot himself in the leg at Wheeling, W. Va., the other day. Dr. Bishop extracted the ball, which had only entered the fleshy part of the leg.

CAMPBELL.—Bartley Campbell's speech on Monday night was capital. He completely won the hearts of the audience, after winning their applause, by alluding touchingly to their kindness to him and, as he expressed it, his "little plays."

COLLINS.—Martha Wren Collins, who has been playing in *Cad the Tomboy* with Leonard Grover's company on the Pacific Coast, has tired of the glorious climate and is on her way to rejoin her husband, Manager Collins, of Heuck's Opera House, Cincinnati.

CLAPHAM.—George T. Clapham, manager of T. P. and W.'s Minstrels, says their season has been an exceedingly good one, and that there is no truth in any rumor of a consolidation with any other organization. The present company is re-engaged for next season.

MCMAUL.—Col. McCaul will send his Bijou company in Heart and Hand to Philadelphia next week, and thence to Chicago for two weeks. The Lace Handkerchief company close their season at the Casino on the 10th, and at once begin their tour West, going as far as San Francisco.

MARBLE.—Earl Marble visited this city Sunday, returning to Boston Monday evening. Mr. Marble edits the *Folio*, and since he took the editorial reins in hand that admirable musical journal has nearly doubled its large circulation. Mr. Marble's opera, <i

# THE NEW YORK MIRROR.

## The Usher.



*In Ushering  
Mend him who can! The ladies call him, sweet.  
—LOVE'S LABOR'S LOST.*

During one of the performances of the Ideals at the Fifth Avenue, last week, a black kitten ran on the stage, surveyed the audience with an unflinching eye and then settled down comfortably just in front of the tormentor on the O. P. side, to witness the rest of the performance. Marie Stone approached her feline rival and sang sharp and flat at her in the hope of scaring her away. But she failed to stir young Tabby. Next Myron Whitney tried his basest notes on the calm and collected cat. It was no use. A musician rolled a programme into a hard ball and threw it with unerring aim at the interloper's head; but the kitten never moved. The audience roared, and the act of The Marriage of Figaro proceeded to its close without further attempts to annoy the little animal who watched the piece till the curtain descended.

\* \*

Joaquin Miller is printing '49 in story form in *Lelia's*. The characters of the play are considerably elaborated and the opening chapters read well. Mr. Miller reached home from the South and West last Friday.

\* \*

Perugini, like most tenors, is gifted with a liberal supply of gall. He approached Edward Aronson at a Sunday night Casino concert and asked for a seat.

"The orchestra is all sold," said Aronson, "and people are standing up five deep at the back. I can give you a seat in the fourth or fifth row of the balcony. I am sorry I can do no better, but that is all we have left." Perugini's eyes snapped and his face flushed to the hue of the red, red rose.

"I never was so insulted in the whole course of my life," he shouted in high C anger. "You shall hear more of me." Aronson hopes he will, for he likes Perugini's sweet singing.

\* \*

For the Summer season, at the Boston Museum, Jack Howson is beginning to make extensive preparations. The minor members of the company are being engaged. I believe J. H. will bring out his pet piece, The Violin Maker of Cremona, during the engagement. By the bye, Mrs. Howson and Howson, Jr., who went to Fortress Monroe a few weeks ago for their health, got home Saturday.

\* \*

Considering the exceedingly brief period that Lilly Post has been before the public, she has made wonderful progress. She made her *debut* only three years ago in San Francisco, and until after she came East with the Melville party she was not regularly employed. In Patience, Olivette, The Snake Charmer and The Queen's Lace Handkerchief she has deservedly won much commendation. At one time I thought she would far surpass Lillian Russell as a light opera prima donna. The thought was rash, and events have not justified it; but Miss Post certainly has proved a dangerous rival to the other charming lady, and on an even ground. She has not yet accepted an offer for next season. She has received a flattering proposition to sing a season in London. Let it be hoped she will decline it, for New York has need of just such clever women.

\* \*

Edwin Booth has broken his Vienna engagement because a manager in that city failed to keep a certain clause of his contract. His German engagements have been as profitable financially as in point of fame. The tragedian will, on account of the Vienna matter, sail home earlier than was at first expected. He may be looked for in April. Now if the Cincinnati Dramatic Festival folks are as sagacious as they ought to be they will take advantage of this and secure Booth for one or two of their performances. The disastrous floods may cool their ardor for a time, but the Westerners quickly recover from the effects of misfortune, and by the first week of May the Ohio's overflow will be almost forgotten.

\* \*

Downing Vaux (the *fiancé* of Miss Edwin Booth) and his sister reached New York last Friday after a brief visit to Mr. Booth in Germany. They say his health is robust and his impression on the Berlin people most gratifying. Mr. Vaux has not entirely recovered from the painful accident which befel him shortly before his journey abroad.

\* \*

I don't pin much faith to the frequent reports that Edward Stokes is to build a theatre. Nearly every piece of New York property on

the market has been connected with his theatrical schemes by the newspapers. I must do Mr. Stokes the justice to say that he does not personally circulate these yarns; but from whatever source they emanate, the fact remains that their constant iteration adds more or less to the trade of the Hoffman House bar.

\* \*

The Petersons have printed a translation of Feuillet's novel, "Un Roman Parisien," from which the piece played at the Square was dramatized by the author. It is a readable book; but even if it were not direfully translated, I doubt if it would interest the reader as intensely as it does the play-goer.

\* \*

Boucicault has produced The Amadan in London at the Richmond Theatre. But one performance was given, and that merely for copyright purposes. The clever *Referec* says that the piece was done "on the strict q. t." Since Mimi and the dramatic terror with which he inaugurated his short stay at Booth's some seasons ago, Dion has fought shy of bringing out his plays first in New York.

\* \*

A nigger with the euphonius *nom de theatre*, Paul Molyneux, is playing through the English provinces. He bills himself as "The great American Creole tragedian, so justly entitled the Black Roscius." He plays Othello, and his only discoverable qualification for the rôle is that his skin is about the right color. It is strange that this great American darkey is unknown in America. Possibly he is a highly colored fragment of Haverly's late European nigh-show.

## Trouble at the Casino.

There is a cloud hanging over the Casino which is larger than a handkerchief—even a queen's lace wip. The houses are large, and the business is entirely satisfactory. McCaull's company is drawing finely, and with every prospect that the prosperity vouchsafed the current attraction will continue until the close of the engagement. The signs of an impending tempest come from a band of men who hold a large part of the stock of the Casino.

They have been dissatisfied for some time, it seems, with the management and the direction of the company. The feeling started from the delays that preceded the opening of the establishment, which was to have occurred in June, but did not take place until the Fall of last year. These stockholders have held several meetings, and their determination now, as learned by interviews with several of them, is to get Rudolph Aronson and the directors deposed.

Mr. John Bloodgood, a well known banker of Wall street, said that he was a stockholder in the Casino, and that that was all the connection he had with it. That considerable feeling had manifested itself among the stockholders at the extravagant expenditures of the President, Mr. Aronson, which extravagance had only been developed when a committee had examined into the affairs of the concern.

Messrs. H. N. Smith, E. R. Willard and Mr. Bloodgood composed this committee. After some time spent in the investigation a report was made to the stockholders by the committee showing an expenditure of nearly \$100,000 more than should have been. Upon this showing the committee were unanimously requested to take seats in the Board, and Mr. Aronson agreed that they should; but when the number of directors had been increased and an election had,

Mr. Aronson elected four other gentlemen, probably hoping by this means to secure control of the property. Upon this action being taken by the Aronson Board, Mr. Smith took legal advice and made the application for the deposition of the present officers and the appointment of a receiver. Another irregular transaction in the case is that the Aronson Board voted Mr. Aronson \$10,000 in stock and \$6,000 per annum in salary. The expenses are too heavy, and it was not the intention of the committee to make any money out of the transaction, but only a hope that they might save the Casino company from ruin.

Mr. Aronson was seen, and in reply to the questions of a reporter stated that the entire affair would be in a much better shape to discuss after he and the directors returned from Albany, for which place they start on Friday. He supposed that a few discontented stockholders who had not secured seats in the Board were agitating the matter; but that he felt certain that such a showing of the good management and prosperity of the enterprise could be made as would induce the Attorney-General to dismiss the application of the malcontents. Said Mr. Aronson: "It is true that the building has cost more than was originally estimated; but that is true of all large buildings, for as work progresses changes and additions are made that necessitate increased expenditures. Then, too, the cost of material has advanced a great deal since the work was commenced, and that added much to the cost. By the building of the new opera house across the street and the improvements going on all around us, the value of the property has been and is increasing. The business since the opening has been very good, the profits ranging from \$1,200 to \$1,500 each week, and I have every reason to believe that before long they will reach \$2,000. Twenty men are now at work daily finishing the building, and they are paid from the profits; besides which, a debt of some proportions has also been paid from these profits. When completed, the stockholders will receive about 15 per cent. on their investment. There are four hundred and fifty stockholders, and out of this number only about thirty, or seven per cent. of them, are interested in this move: the others are satisfied, so far as any one knows. I don't think we shall be disturbed; but I shall be able to say more on the subject when I return from Albany next week."

I don't pin much faith to the frequent reports that Edward Stokes is to build a theatre. Nearly every piece of New York property on

## TELEGRAPHIC NEWS.

### Flashed to Us from Everywhere.

#### The Smoky City.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, Feb. 28.—A large audience greeted the Catherine Lewis Opera company at Library Hall Monday evening. Olivette was given, and Miss Lewis sustained the title rôle better than any one who has yet attempted the part in this city. The company, though not strong, renders satisfactory support.

The Petersons have printed a translation of Feuillet's novel, "Un Roman Parisien," from which the piece played at the Square was dramatized by the author. It is a readable book; but even if it were not direfully translated, I doubt if it would interest the reader as intensely as it does the play-goer.

\* \*

Boucicault has produced The Amadan in London at the Richmond Theatre. But one performance was given, and that merely for copyright purposes. The clever *Referec* says that the piece was done "on the strict q. t."

Since Mimi and the dramatic terror with which he inaugurated his short stay at Booth's some seasons ago, Dion has fought shy of bringing out his plays first in New York.

\* \*

A nigger with the euphonius *nom de theatre*, Paul Molyneux, is playing through the English provinces. He bills himself as "The great American Creole tragedian, so justly entitled the Black Roscius." He plays Othello, and his only discoverable qualification for the rôle is that his skin is about the right color. It is strange that this great American darkey is unknown in America. Possibly he is a highly colored fragment of Haverly's late European nigh-show.

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# THE NEW YORK MIRROR.

## PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

as Thorpe Suydam, Will Morris, as Dolf Van Tassel, and Clement Bainbridge, as H. H. Darrow, did very well. Harry Bassett, as H. H. Darrow, in *The Sea of Love*, was a success. Tom Hughes has been appointed chief usher of the Mt. Morris.—The rumor that there was to be a new theatre in Harlem next season seems to have died.

TROY.

Griswold Opera House (S. M. Hickey, manager): The Hidden Hand, Feb. 19, 20 and 21, to very small houses. Professor Herrmann, the prestidigitator, failed to appear at matinee 2nd, on account of non-arrival of baggage, but was greeted with a good house in the evening. Sol Smith Russell in Edgewood Flora, 2nd and 3rd, had good attendance. Madame Januscheck, 2d, and 3d.

Rand's Opera House (G. Rand, manager): Nothing new week. No bookings for next.

Grand Central Theatre (Peter Curley, manager): The attendance last week was very large. New attractions: Mr. and Mrs. Jerry Cohen, Tony Farrell and Jenny Leland, Flora Walsh and Clark, and Edwards, concluding with George France and Ethel Earle comb. in A Block Game.

ATTICA.

Williams' Opera House (C. Williams, manager): Neil Barnes, as Josiah Allen's Wife, Feb. 16; a poor entertainment to a small house. The New Orleans Minstrels 3d.

Item: C. Williams, proprietor of the Opera House, has resumed its management, the lease of Messrs. Bramer and Ellisor expiring 1st. Mr. Williams promises first-class companies, and will endeavor to please our theatre-going people. He opens with the New Orleans Minstrels.

ELMIRA.

Opera House (W. E. Bardwell, manager): Madison Square co. in Young Mrs. Winthrop, to a \$500 house Feb. 22. Belle Gilbert, of Hazel Kirke fame, appeared in title role. Although giving excellent satisfaction, the character has not the scope to fully display her talent. T. W. Keene 3d.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Madison Square co. Feb. 21, to a Young Mrs. Winthrop, to a crowded house. Catherine Lewis Opera co. 2d, in Olivette, to much smaller audience than they deserved. Thomas W. Keene 1st, in Richard III.; Haverly's Minstrels 3d; Neil Burgess, booked for 19th, failed to appear.

BATAVIA.

Opera House (H. C. Ferren, manager): A Madison Square co. in Young Mrs. Winthrop, Feb. 20, to a packed house. The play was produced with strong cast, and was well put upon the stage; New Orleans Minstrels, 2d.

Items: The Hidden Hand co., that was looked for the 20th, has canceled the date.—Ed Marle of the Madison Square co. is writing a play for M. B. Curtis.

NORTH CAROLINA.

GOLDSBORO.

Messenger Opera House (J. A. Bonitz, proprietor): The Rents-Santley Novelty co. played to fine business. Morton's Big Four, to small audience. The next attraction is Ford's Comic Opera co. in Iolanthe, 6th. They will have aousing house. The opera fever is spreading to the adjacent towns, and arrangements for railroad excursion rates are being made.

OHIO.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Passing Regiment delighted rather light audiences Feb. 19, 20 and 21. The co. is good and evenly balanced. The only way to account for the small business is poor management. The disbanding of the William Street co. was a disappointment to many of our society people, as Sara Manypenny was to make her first appearance here as Pauline. Curtis Press Club entertainments 8th and 9th.

Grand Opera House (George E. Stoneburner, manager): Davene's Allied Attractions did fair business Feb. 19 and 20. The entertainment was a very good one in some respects, but the jokes of the Mexican Minstrels are entirely too rough and broad for a first-class theatre. The Fine Jubilee Singers (Star Course) had a crowded house 24th. Rhea 1st, 2d and 3d; Hazel Kirke 9th and 10th.

Items: Kit Clark was in town last week.—George B. Drake, a Columbus boy, is with the Passing Regiment. Only a Farmer's Daughter spent Sunday in the city.—Sister's Brothers lost their lease from colds contracted during the tour of food. Oliver Davis will stuff them.—Prof. T. H. Schneider will be musical director of the Curtis Press Club entertainments.

DAYTON.

Music Hall (Larry H. Reist, manager): Haverly's Mastodon Minstrels Feb. 19 to crowded house. The co. is not equal to any that have appeared here under the Haverly management. The only redeeming feature was the singing in the first part, especially that of "Teresa" by Walter Hawkins.—Davene's Allied Attractions 2d and 3d to fair business. The co. embraces some very clever artists, and the musical numbers are well arranged. 4th and 5th matines and matinees, 2d and 3d. Hazel Kirke 9th and 10th.

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ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Rhine appeared in An Unequal Match Feb. 20, before a large and fashionable audience. The Richard III. of T. W. Keene is perfect in itself, and the pictures of the Queen of Sheba and her attendants were well received. Her conception of the part is, in many respects, original, and by her clever acting and singing she has made quite an impression in this city. The co. is good and gave the best of satisfaction. 5th, 1st and 2d and matinees 3d, Lights o' London, 2d; Hazel Kirke.

Memphis Hall, Feb. 21, to W. H. Chapman, manager: Jennie Calef Feb. 22 as M'Lisa to a crowded house (people). This was the first appearance of Miss Calef at the Home, and the "veterans" gave her a hearty welcome—one that is seldom had outside of this beautiful theatre.

Items: Alfred Joel, advance agent of Modjeska, was in the city this week.—W. H. Strickland is in the city and will illuminate us with his Light of London. Gorham, who has been the city's most popular racing Iolanthe, left for Springfield Feb. 24.—Manager Larry Reist has made arrangements to run excursions from the neighboring towns during the engagement of Modjeska and Lights o' London.

STEUBENVILLE.

Opera House (D. J. Sinclair, manager): Steubenville never witnessed a finer dramatic performance than that of last evening (sooth). The Richard III. of T. W. Keene is perfect in itself, and the pictures of the Queen of Sheba and her attendants were well received. Her conception of the part is, in many respects, original, and by her clever acting and singing she has made quite an impression in this city. The co. is good and gave the best of satisfaction. 5th, 1st and 2d and matinees 3d, Lights o' London, 2d; Hazel Kirke.

Opera House (C. Metz, proprietor): Clark and Cleary's Variety comb. Feb. 20 and 22 to crowded houses. Charms (what is it?) 2d to poor house. Madison Square co. in Esmeralda 2d.

Item: H. W. Callender, in advance of Esmeralda, is a popular fellow and has lots of friends in town.

ALTOONA.

Opera House (W. G. Robinson, manager): Wilbur Opera co. Feb. 17, afternoon and evening, presented Patience and Pirates of Penzance to crowded houses. George H. Adams' Humpty Dumpty 21st, to crowded house; fine performance. Sam'l of Posen 12th; Modjeska 14th; Herne's Hearts of Oak, 3d.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Madison Square co. in Hazel Kirke, Feb. 23, gave a pleasant entertainment to a fair house.

MT. VERNON.

Kirk Opera House (G. H. Hunt, manager): Haverly's Minstrels came Feb. 22 to a good house, and gave excellent satisfaction, the vocal and instrumental parts being exceptionally good. Bishop's Strictly Business co., billed to appear 14th, failed to connect. Havlin's Foggy Ferry co., with Carrie Stewart as Chip, is handsomely billed for 2d; Alice Oates 8th.

CANTON.

Opera House (Louis Schafer, proprietor): The Kellogg-Brinill Concert co., Feb. 17, drew a very fair audience. T. W. Keene as Richard III., 2d, to big business. He had a fine young audience. M. B. Leavitt's Minstrels 3d.

XENIA.

Opera House (A. H. Haveling, manager): Wadsworth's Minstrels co. played a return engagement, Feb. 20, to fair business. Jennie Calef, as M'Lisa, is quite a favorite here. Fisk Jubilee Singers 2d.

Item: The Minors has the largest circulation in this place of any dramatic paper.

WASHINGTON C. H.

Manager Kauffman, of Clough's Opera House, played Feb. 19 in Only a Farmer's Daughter to a large and delighted audience Feb. 23, notwithstanding the conduct of the Grand Army of the Republic supper club.

PORTSMOUTH.

Manager's Opera House (John W. Wilson, manager): Wadsworth's Minstrels 2d; Ross Eynott 3d; Barton's Campbell's White Slave 2d; and William Staff 2d; Madison Square Young Mrs. Winthrop 3d.

PHILADELPHIA.

PROVIDENCE.

Providence Opera House (George Hackett, manager): Notwithstanding the bad luck of the Snyder and Gross Opera co., at Tarenton, they are announced at this house

Lights o' London glimmered brightly last week, and attracted good sized audiences. Dominick Murray and Annie Yeoman made up in their respective parts. The matinee and comic effect (which were really grand) formed the principal attractions. Hess' Opera co. this week Modjeska, 5th, week.

Library Hall (Fred A. Parke, manager): The Madison Square Professor co. closed a large week, 24th. Second engagement in this city, yet receipts were really larger than those of former visits. Gillette, as the Professor, is as amusing as ever, and the co. ably seconds him in the fun-making. Catherine Lewis this week. Esmeralda, 5th, week. Only a Farmer's Daughter, 2d, week.

Academy (H. W. Williams, manager): Gilmore and Gallagher's Devil's Auction comb. played to standing room only last week. The most potent magnet of the show was the ballet, which caught the boys, and the baldheads, too. The performance concluded with pantomime entitled The Devil's Auction, the plot of which closely follows the story of Faust. This week, Majestic consolidation. Kearney's Mudlark's Picnic comb., 5th, week.

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Museum (P. Harris, manager): Business large, last week, and show excellent. The Seven Sutherland Sisters (long hair), next week.

Grand Central Theatre (Peter Curley, manager): The attendance last week was very large. New attractions: Mr. and Mrs. Jerry Cohen, Tony Farrell and Jenny Leland, Flora Walsh and Clark, and Edwards, concluding with George France and Ethel Earle comb. in A Block Game.

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ITEMS.

Barney McAuley (A. H. Low, Jr., proprietor): Louis F. Baum, supported by a strong co., will present Main of Aran for the first three nights of this week. Pat Rooney comb. will follow and finish the week.

Theatre Comique (Hopkins and Morrow, managers): There is nothing new to say of this house. The best of variety artists are brought here, and the best of attendance by the people. Some of last week's favorites remain and a number of new ones added. Afternoon and evening of 6th will be devoted to a benefit for Manager Hopkins. Extra talent will be furnished by Managers H. H. Darrow and H. H. Darrow.

ITEMS.

Claude De Haven arrived in town last week.

The Seve Concert co., of Boston, appear at Music Hall, evening of 6th, in a grand concert for the benefit of Crescent Lodge of Odd Fellows.

ITEMS.

Bulls' Opera House (Henry Bull, Jr., manager): Carrie Swan in Mab, the Miner's Daughter, appeared to a good house Feb. 20. Mab, though not so good as C. T. T. Boy, presents some very good scenes. Atkinson's Jollities 1st. Esmeralda, 2d, week.

ITEMS.

Atkinson's Jollities 1st. Esmeralda, 2d, week.

## THE NEW YORK MIRROR.

### ACADEMY OF MUSIC.

SALVINI.

LAST APPEARANCE IN NEW YORK.

Wednesday, Feb. 28.

OTHELLO.

Friday, March 2.

BENEFIT IN AID OF THE WESTERN SUFFERERS.

THE GLADIATOR.

Saturday afternoon, Farewell matinee.

KING LEAR.

H AVERLY'S THEATRE, 14th street and 6th Ave.

J. H. HAVERLY, Manager and Proprietor.

Bartley Campbell's Latest Success.

SIBERIA.

A Romance of Russia.

In Six Tableaux, with a cast selected by the author.

ENTIRELY NEW SCENERY.

MATINEES WEDNESDAYS AND SATURDAYS AT 2.

G RAND OPERA HOUSE.

Leasee and Manager MR. HENRY E. ABBEY

MR. FRANK MAYO

THE STREETS OF NEW YORK.

EVENING AT 8. MATINEE SATURDAY AT 2.

Next week,

LAWRENCE BARRETT.

COSMOPOLITAN THEATRE.

Broadway and 41st Street.

S. M. HICKIEY — Lessee and Manager

"AMERICA'S SAFEST PLACE OF AMUSEMENT."

MR. FRANK MORDAUNT

in R. G. Morris' successful comedy drama,

OLD SHIPMATES.

POPULAR PRICES—25c., 50c., 75c. and \$1.

Matinees Wednesday and Saturday at 2.

DONNARUMMA RESTAURANT OPEN ALL DAY

WALLACK'S THEATRE.

Broadway and 30th St.

Sole Proprietor and Manager, LESTER WALLACK.

Every evening at 7:45, and matinee Saturday at 1:30,

An entirely new and original drama, entitled

THE SILVER KING,

Written by Messrs. Henry A. Jones and Henry Herman.

It is particularly requested that those who visit the theatre during the run of

THE SILVER KING

will favor the management by being in their seats early, as the curtain will rise at A QUARTER BEFORE EIGHT O'CLOCK. It is necessary to a complete understanding of the plot that the whole of the first act should be witnessed.

SAN FRANCISCO MINSTRELS.

Broadway and 29th St.

Grand Holiday Pantomime Extravaganza.

MOTHER GOOSE AND THE GOLDEN EGG.

The Greatest Minstrel Troupe on Earth.

FUNNIEST SHOW EVER CONCOCTED.

Thirty-five famous Minstrel Meteors.

Every evening. Matinee Saturday.

MADISON SQUARE THEATRE.

24th St. and Broadway.

DANIEL FROHMAN, Manager

FIFTH MONTH OF YOUNG MRS. WINTHROP.

Bronson Howard's new Society Comedy-Drama.

THEATRE COMIQUE.

728 and 730 Broadway.

Proprietors JOHN E. CANNON Manager

Edward Harrigan's new local comedy, entitled

MCSORLEY'S INFLATION.

New and original music by Dave Brigham.

Matines Tuesdays and Fridays. Prices as usual.

BOOTH'S THEATRE.

Lessee and Manager, MR. JOHN STETSON.

Every Evening and Saturday Matinee.

Alexander Dumas' Great Romantic Play,

MONTE CRISTO,

With new and picturesque scenery. Mr. James O'Neill as Edmund Dante and Count De Monte Cristo.

Miss Katherine Rogers as Mercedes, and

a great star cast.

Seats, \$1.50, \$1., 50c., 50c., 25c. Admission, 50c. and 25c.

WINDSOR THEATRE.

Bowery, below Canal Street.

Proprietor, F. B. MURTHA Manager

THE PEOPLE'S THEATRE.

Promising all the leading Stars and Combinations at popular prices.

ONE WEEK ONLY.

LESTER WALLACK.

as ELLIOTT GRAY, in ROSEDALE.

Supported by his own company.

EVERY EVENING AND SATURDAY MATINEE.

BUDW OPERA HOUSE.

Broadway, near 30th St.

John A. McCaull Proprietor and Manager

Every evening at 8:30. Matinees Saturday at 2.

Quadrille of unprecedented magnificence, the reigning

PARISIAN sensation.

HEART AND HAND.

Le Cœur et la Main.

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will favor the management by being in their seats early, as the curtain will rise at A QUARTER BEFORE EIGHT O'CLOCK. It is necessary to a complete understanding of the plot that the whole of the first act should be witnessed.

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## The Gay Capital.

PARIS, Feb. 1, 1883.

DEAR MIRROR.—The novelties of the past week have been the production of *La Glu* at the Ambigu (M. Bernhardt's theatre), and *Le Queen du Chat* at the Chatelet. This latter is a sort of fairy pantomime of no particular merit, with a very good ballet and a few good ingénues. *La Glu* is the *chef d'œuvre* of Jean Richelieu. It was formerly published as a story in the feuilleton of *Gil Blas*, and has undergone but few changes in the dramatization. *La Glu* is a female who, after having married an ex-army doctor—M. Cézembre—leaves him and joins the demi-monde; here she meets the Count Kerman and his nephew, both of whom offer her their fortunes. She chooses the uncle and goes with him to his chateau in Brittany. While here there appears upon the scene a young fisherman named Marie-Pierre. He falls violently in love with *La Glu*, and his friends and relatives hearing of his frenzy for the fair demi-mondaine, expostulate with him. Among his friends is the family doctor (who is the ex-army physician), who, after seeing *La Glu*, recognizes her as his wife, and informs Marie-Pierre of her history. This puts the fisher-lad in such a state of mind that he bangs his head against a rock. (Tragedy No. 1, and worthy of Miss Braddon.) He is not killed however but severely wounded. His head must have been as thick as that of a primo tenore. The last act takes us to the fisherman's hut and into the room where Marie-Pierre lies, *La Glu* has heard of his attempted suicide and enraged that it was not complete, as she wants to have it said that a man has killed himself for her, and does not want him ever to belong to any one else. So while Marie-Pierre's mother and the physician are in the sick-room, and thinking all danger past, *La Glu* enters and says she has come to finish the work which Pierre began. The mother springs at her, but *La Glu* is too quick and, producing a hatchet, crushes the fisher-boy's skull. The neighbors, hearing the row, rush in, and the ex-army doctor, to save his wife, accuses himself of the crime. This is the end, and I must confess that a more unsatisfactory, trashy, gory drama I never witnessed. It is like a dose of cayenne pepper, figuratively speaking, for it is a surfeit of over seasoning from the rise of the curtain on the first act till the fall of it on the last. Yet it was the theatrical event of the past week. It is handsomely mounted, the interior of Marie-Pierre's cottage being particularly well done—for Paris; but not to compare with the Studio scene from *Esmeralda* as put on at the Madison Square.

We are looking forward to a visit from Cattotta Patti and her husband, Ernest de Munck, who is one of the best 'cello players that the world has ever known. They have been sojourning in Russia with the intention of going to Siberia; but have put off that journey on account of the extreme cold. It is rumored that Adelina Patti will also sing here during this Spring; we hope it will be in opera.

Mlle. Van Zandt has been winning fresh laurels in Monte Carlo. Her last success was as *Dinorah* in *Le Pardon de Ploërmel*. When she returns to Paris she will appear in the new opera *Lackime*.

*Les Mères Enemies*, which preceded *La Glu* at the Ambigu, was one of the most expensively mounted pieces ever produced in Paris; everything was done under the direction of Mme. Bernhardt-Damala, and done with the taste and enthusiasm characteristic of 'La Grande Tragédie.' The costumes cost nearly \$30,000; \$10,000 for the scenery, and \$6,000 for sundry expenses; and the average receipts per night were only 3,000, or \$600.

At last the much-talked-of opera by Saint-Saëns, *Henry VIII.*, is in rehearsal at the Grand Opera. As it is to be produced with strictest accuracy of historic detail, messengers were sent to London to study the portraits by Holbein and pictures of Henry VIII.'s time, which are hanging in Windsor Castle. The messengers would probably have found themselves on a wild-goose chase and been forced to return as enlightened as they went had it not been for the intervention of the Prince of Wales.

Mlle. Nevada's debut as *Zora*, in David's *Perle du Bresil*, is looked forward to with interest. I noticed an announcement in the *Figaro* that this lady was 'direct from California,' and that 'she is the daughter of Dr. Vixoni!' She has been studying and singing in Italy for the past two years, is directly from there and her father is Dr. Wixom. Apropos of the mistakes which they make here in Europe very often about us Americans: At Mme. Tussaud's, in London, is a wax figure of General Tom Thumb; the catalogue, after giving his history, winds up and caps the climax by saying: 'A few years ago he married Miss Minnie Hauk, a lady who had been exhibited with him.' Does the Chevalier Hesse-Wartegg or the Colonel know of this part of her career? But *revonons a nos montons*. The plot of *Zora* is as follows: Admiral Salvator brings *Zora*, an Indian girl, from Brazil to Portugal, educates her and wishes to marry her. Just as they are about to be wedded he is ordered to America; he sails, taking with him *Zora*, who meanwhile has fallen in love with an officer named Lorenzo, who, disguised as a sailor, has sailed with them. Salvator discovers that *Zora* loves Lorenzo, and is about to kill him when, a heavy storm arising, they are wrecked off the coast of Brazil. The natives are about to massacre them when *Zora* interposes, tells who she is, and prevents it. Salvator grows benign and consents to *Zora's* marriage with Lorenzo; 'blesz you, my children,' etc. Curtain. This is not the first production of *La Perle de Bresil*, as that event took place in 1851; it was afterward played in 1857.

The Carnival festivities at Cannes and Nice have taken many people from Paris, especially those at Cannes, where the Prince of Wales has been participating in them. Still, in an enormous city like this, one scarcely notes the absence of the comparative few. One noticeable class that never thins out, but, on the contrary, seems to be always on the increase, is the street singers. I heard a most beautiful tenor voice last evening, and after following the direction from whence it came, I found its owner was a young man of about thirty. He sang wonderfully well, and with a voice which would be an acceptable acquisition to any light opera troupe, save for the one fault which one can meet so often among French singers, viz., that horrible vibrato, or, as I term it, the *zillid* wobble; it ruins the most perfect timbre. Upon inquiring who these street singers were I was told that many of them are *Constituantes* pupils who, unknown to their professors, go around at night singing in the streets, and that many of them earn a good sum of money each night. The class of street singer is not confined to singers alone, but men and women of them play really well, and of them start out in the hope

that in the course of their wanderings they may be heard by some manager, be appreciated and engaged *à la Wachtel*; but I am afraid that their chances are rather slim, for just now Paris is overrun with would-be Van Zandts, Nevadas, Patti, and the like. There is a goodly sprinkling of Americans among this number, and the Parisians take very kindly to our nation, for, as I have said before, the principal luminaries of the French operatic stage are daughters of Uncle Sam. And here let me put in a word of advice to those who intend going abroad to study singing. On no account should they go to the Conservatoire if they can possibly afford to do otherwise—I mean if they look to it as a means of bringing them out. The only way is to go to one of the private teachers (St. Yves-Bax is one of the best), and take as many lessons per week as can be afforded, and the aspirant for fame is paid better in the end; for not only does she make her debut sooner and study more thoroughly, but there is more interest taken than there is in the Conservatoire, which is a sort of musical hot-house, where the vocal buds of promise are forced to bloom before they are even full-fledged buds. Moreover, if one wants to sing in Italian opera, a private teacher is by far the best, and an Italian at that; and yet one who can instruct in French opera as well. For eventually one becomes played-out even in France, and French opera is not wanted as a permanency anywhere else, while Italian opera is the opera of the world. And, therefore, it is better to study for what one can use in every country, instead of what can only be used in one.

Next week Sara Bernhardt's jewels are going to be put up for sale at the Hotel Druot, for, notwithstanding her successful season in America, Sara has many debts which not even her present salary nor her son Maurice's speculations at the Ambigu can pay off. So I am looking forward with interest to seeing this display of jewels, which, I am told, is to be very fine. I hope the sale will be a success and will get her out of her trouble, for, notwithstanding the social atrocities which she has committed, she is without doubt one of the most wonderful women that ever lived, and if there is anything which ought to be respected it is brains and talent. There is little enough of either in the world, and still less of it combined. If I were to write a revised edition of the New Testament I should say that 'brains, talent and charity covered a multitude of sins,' and should insert an elevated commandment in the 20th chapter of Exodus, viz.: 'Mind your own business; if you love your neighbor as yourself, let your neighbor's affairs alone.' 'Salmi, please "make a note on it."

SARA.

## Historical Essays on the Drama.

V.

Sophocles brought about a second revolution in tragedy. He introduced a third actor on the scene, and he restored the chorus to its original number, fifteen instead of twelve, to which it had been reduced by the same economic principle that in the present age starves the orchestra and utility because managers, being often mere speculators, cannot look beyond their box-seat and see that proportion is the very soul of art, and that without art their business capacity is but as the dry husk from which the kernel has been extracted. Sophocles also caused his dancers to wear white shoes, so that their steps should show the better. He willed that at the poetic contests tragedy should dispute with tragedy only, and it must be confessed that, in this art, he far surpassed *Æschylus*, whose pupil he had been. Sophocles was born at Colonna, a town of Attica, in the second year of the seventy-first Olympiad, and he has honored the place of his birth by his tragedy of *Œdipus in Colonna*.

Like *Æschylus*, Sophocles held a distinguished rank among the defenders of his country. He commanded a brigade under Pericles, and returned in triumph from an attack on the Lacedemonian forces. He composed one hundred and twenty-four tragedies, and was publicly crowned twenty-four times. Of all this number of works we only know seven, the *Trachinicus*, *Œdipus Tyrannus*, *Electra*, *Philocrates*, *Ajax*, *Antione* and *Œdipus in Colonna*. Sophocles did not always recite his own pieces, as was the custom of the poets of the day, the weakness of his voice preventing him from doing it; but to him is due the credit of making the first great step in tragedy, and his pieces served as models for Aristotle's *art poétique*. From the sweetness of his numbers he was called 'the honey-bee,' and in order to transmit his title to posterity a bee-hive was carved on his tomb. Pliny and Valerius Maximus assert that he died at ninety-five, of rapture at winning the prize of poetry at such an advanced age. Other authors relate that he gave up the ghost after a violent effort to deliver a long speech. But Lucian avers that he was choked by a grape-stone, and cites, in proof, the passage in *Satades*:

Sophocles grana vorans uvae  
Strangulatus interit.

Sophocles had four sons, who, tired of waiting for their inheritance, referred to the Government as arbiter, alleging that by reason of his great age he was incapable of managing his own affairs. His only answer was the demand to be allowed to read his latest tragedy, *Œdipus in Colonna*. He was loaded with praise, carried to his home with shouts of admiration, and his sons were crowded with confusion. It is said that he even made a comedy on the affair, and we know that he resisted the attempt of several kings who tried to attach him to their courts, for the reason that he wished to end his days in peace.

Autiphol, one of the sons of Sophocles, was also one of his contemporaneous poets, and was a most wonderful acquisition to any light opera troupe, save for the one fault which one can meet so often among French singers, viz., that horrible vibrato, or, as I term it, the *zillid* wobble; it ruins the most perfect timbre. Upon inquiring who these street singers were I was told that many of them are *Constituantes* pupils who, unknown to their professors, go around at night singing in the streets, and that many of them earn a good sum of money each night. The class of street singer is not confined to singers alone, but men and women of them play really well, and of them start out in the hope

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The 'Chronicles of the Oxford Marbles' estimate the number of pieces remaining to Euripides at seventy-five, and we find in the notes that follow his life, and before the translation of his works by M. Prevost, the titles of fourteen pieces of which we know nothing more. These are *Menesippus*, which he dedicated to *Anaxagoras* for the purpose of expounding his doctrine; *Danae*, *Ixion*, *Bellerophon*, *Æneas*, *Meleager*, *Ætolicus*, *The Phrygians*, *Palamedes*, *Phethon*, *Æolus*, *Erechtheia*, *Archelans*, a piece composed at the court of the King of Macedonia to celebrate the benefits with which he honored the poet, and *Alcignon*. There are some fragments of pieces besides, of which the titles are unknown, but M. Prevost thinks that a son of Euripides, who had the same name, might have been part author at least.

## The Lights on the Road.

A reporter sitting in a barber's chair in the Union Square Hotel, and Jim Collier, having his blonde moustache curled in another, and the two talking of the success of *The Lights* of London through the country. Said Mr. Collier:

"When I secured the right to produce *The Lights* of London, I thoroughly canvassed the best plan of presenting it to the public in a manner to give the most satisfaction to them, and with an eye to reaping the most benefit for myself. I have had a great deal of experience on the road, and this experience I brought to bear on the subject. I decided to employ as good people as I could get, and to present the play with as good scenery and properties as were used in the original production at the Union Square, and to advertise it as well as I could possibly do. I tried it last Spring in Philadelphia at Haverly's Theatre. The original engagement there was for four weeks; but the success was such that we kept it on for seven, and the money receipts were the largest that had been known in Philadelphia in years. This run showed that the *Lights* was as good for the road as it was in New York, so I went to work at once, organized two companies, each equal to the other, had the same kind of advertising and stage accessories for both, and since the first of September both have been presenting it through the country with unexampled success both artistically and pecuniarily. We have met with some few accidents and have lost some few dates. Have had one set of scenery destroyed and new ones painted; but the particulars of these troubles have all been published and are of no interest now. The success of the season has been immense."

"How does it compare with your past seasons as a manager of traveling companies?"

"It is the best I have known. The play has been what the people wanted; it was put to them in the most attractive form, and they have appreciated and patronized it as well as I could hope for. Everywhere the houses have been crowded, and I could do as large business in many of the places by returning to them this season."

"How will you keep it on next season?"

"Yes, with both companies; and consider it just as good for another season as it has been the past."

"Have the floods in Ohio hurt you much?"

"Not much that I can see by the returns made by my managers. Last week I was at our opening in Pittsburgh; the house was crowded, and the business all through the week was great."

"How is your comic opera venture turning out?"

"Splendidly. In Boston we are nearing the one-hundredth night of *Iolanthe*, and there seems to be no abatement in the interest and attendance. Last week (our eleventh) we played to over \$7,000."

"Will you keep an opera company as a permanent institution now?"

"As long as it pays—yes."

"Any other attractions for next season?"

"None settled as yet, although I may have something new to offer to the public; but of that I will speak later."

## A Thrilling Story.

There are few localities in which one may gather more reminiscences, hear better stories, or listen to the description of greater personal exploits, than in Union Square. Your genuine actor, who has been out "on the road," mixing together the good and the bad, and adjusting himself day by day to the varying fortunes of his profession, becomes in time a philosopher, and nothing less than a stroke of lightning is likely to throw him off his balance.

I was in a little cluster of these people the other day, and you might have played fine-and-drum to get together the fractions of a dollar from the crowd. Nevertheless, everybody was happy, the beer went its usual rounds, and there was not a man present who did not see "a silver lining on the cloud."

Amid the song and jest that prevailed, conversation gradually warped itself into line with adventures of actors in the far West. Among those who used to wear long hair, had seen hard service, and who, under the advice of Eastern business managers, were induced to drop the rifle and the buckskin and come to the metropolitan centres, Buffalo Bill, Donald McKay, and three or four other persons were mentioned; but there was one incident that cropped out in the "talk" which I thought worth keeping, if for no other purpose than that it might enter into history.

Euripides next brought to pass a change in the manner of tragedy. He suppressed the prologue and trusted the development of his plot solely to the actors. He was also the first to introduce philosophy into his pieces.

Born at Phylia, a town of Attica, he had been a disciple of Anaxagoras, and intimately acquainted with Socrates, he had discovered the works of Heracitus hidden in the temple of Diana, and to the converse of these sages and the reading of their works he owed the clear and luminous moral with which he embellished the stage. In his youth his father had destined him for the athletic games. He combated at the festivals of Ceres,

and was declared victor, but in his manhood he forsook the exercises of the body to cultivate the graces of the mind. He studied the art of painting with success, but abandoned it in order to devote himself exclusively to the theatre. Some authors say that he composed ninety-two pieces and was crowned fifteen times; but common report only give him the credit of seventy-five, and it is believed that, owing to iniquitous judges, who existed in those days as in the present, he was crowned only five times. Only eighteen pieces remain to us, *Electra*, *Hippolytus*, *Iphigenia in Aulis*, *Iphigenia in Tauris*, *Alcestis*, *Hecuba*, *Orestes*, *The Phoenicians*, *Medea*, *Andromache*, *The Suppliants*, *Rhesus*, *The Trojans*, *The Bacchantes*, *The Heracles*, *Helen*, *Ion*, *Hercules and the Cyclops*.

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son. He finds that it pays him better to have only good attractions and less of them than to book at random. Efforts will be made to organize a State Association.

#### Memphis, Tenn.

The manager of Leubries' Theatre, Frank Gray, says that he is not personally interested in the question, as his city is capable of supporting a theatre open the season through; but he thinks the position assumed by THE MIRROR is correct and the scheme it advocates the only one by which existing evils may be remedied.

#### Cedar Rapids, Ia.

Manager C. G. Greene, when interviewed on the interesting subject of the "one night stands," cheerfully gave his opinion as follows: "I fully endorse THE MIRROR's commendable efforts in the theatrical reform movement as regards the limitation of attractions in the smaller cities. I am, and always have been, practically in favor of giving but one or two attractions each week throughout the entire season, believing that nothing can be gained in forfeiting the public taste to satiety. I find that two first-class attractions each week pays both the house and company better than an avalanche of 'shows' of an inferior quality; hence I make it a point to book none but good attractions."

"I can't see any protection arising from a Managers' State Association, as suspension of membership would be the only penalty for misdemeanor. I think it best to trust wholly to the better judgment and discretion of local managers, for certainly they cannot but see the benefit in practically supporting THE MIRROR in the one-night-stand reform."

#### Iowa City, Ia.

Manager Coddren, of the Opera House, says he is in favor of a Managers' State Association, and knows it would be better for all concerned to have but one entertainment a week. He wishes you success in your movement, and is ready at any time to render any assistance.

John W. Dunne, manager of Charles A. Gardner, is in favor of the movement. He hopes THE MIRROR agitation will be successful; but says he cannot see just how it can be made so.

#### Waterloo, Ia.

THE MIRROR reform in one-night stands meets with favor here. Mr. Burnham, manager Opera House, had already contemplated its adoption for next season. Our experience this Winter has demonstrated the necessity of a remedy, and there seems no other way than by the concerted action of all managers.

#### Fargo, D. T.

Your correspondent interviewed A. S. Capehart, manager of the Opera House, in regard to one-night stands. Mr. Capehart is well pleased with THE MIRROR's plan, and says he will play but two attractions weekly hereafter. Fargo is the centre of the Northwestern circuit, and companies can play one or two nights on their way coming and going.

#### Council Bluffs, Iowa.

Council Bluffs, with a population of 20,000 or more, can well support three good companies a week during the season. Manager Dohany is well satisfied if he can book two No. 1 companies, providing traveling manager will stick to their dates. "Canceling" is the evil to be avoided. If a local manager signs a contract for a date he is compelled to keep it, and cannot cancel it if something else suits him better.

The following is a fair illustration: Some time ago a company wished to book for three nights, but the middle night had already been taken by another company. The company seeking three nights could not afford to lose one, and could not make it convenient to take any other dates. A few days later the other company cancelled its dates, and thus three nights were lost.

Manager Dohany thinks if there could be some plan adopted by which local managers would be secure in the matter of dates, the one-night stands would not only be better for the traveling managers, but would also be more remunerative for the local managers.

#### Make a Note of This.

Regarding your agitation, C. M. Yocom, manager of the Opera House at Wooster, O., will book here any combination or company that will pay the rent. He is not a member of the Ohio Association just formed.

#### Atlanta, Ga.

I have succeeded in obtaining opinions, as given below, and trust that they may further the object you have in view:

Manager John Whiteley, of Whiteley's Hidden Hand combination, thinks THE MIRROR plan a good one, and would like very much to see it carried out. In his opinion it would pay the local as well as traveling manager much better than the present loose system in vogue in many parts of the country, and of which there is such good cause for complaint. The local manager should know from experience just how many attractions a week his town will stand. He should book only enough to meet the demand, and hold the traveling managers to the contract. Cancelling of dates should not be tolerated. He gave one instance in which he paid \$100 for permission to cancel a date, as he desired to reach another place where a performance would pay him better.

Manager Rosenbaum, of Leavitt's Rentz-Santini company, is also of the opinion that THE MIRROR plan is desirable, although its adoption would not affect his company. He has more than once, finding his company delayed en route, telegraphed the local manager to hold the audience, and has given the performance at a very late hour rather than disappoint them—on one occasion, in Texas, reaching the theatre at 10 o'clock at night, and going through the entire programme; after which the troupe took the supper they should have eaten early in the evening. A co-operation of local and traveling managers would be necessary to the proper carrying out of THE MIRROR idea, and this would necessitate the formation of State Associations.

Thomas Taylor, treasurer of Brooks and Dickson, is much pleased that THE MIRROR has taken up the agitation regarding one-night stands, and hopes that its efforts will be crowned with success. While he is in favor of its general application, it could not be enforced strictly in Atlanta, on account of its situation and its being the State capital.

#### Lawrence, Kas.

W. F. March, treasurer of Bowersock's Opera House, says: "I heartily endorse THE MIRROR in the position it has taken on the one-night stand question. I have been convinced of the need of such a reform, and have already

inaugurated it by resolving to play but two attractions a week in this city. We can support two good performances each week, and are determined to use great caution to guard against 'snap shows.' We can hardly tackle the Managers' State Association question in Kansas; at least, will not attempt it at present."

Frank W. Paul, manager for C. B. Bishop, said: "I concur in this one-night stand business; but I am fully convinced that a fitful effort will accomplish nothing. It will take much time and determination to eradicate this growing evil. Hence I say that we must not only agitate it, but all hands must insist on it and keep it 'red hot.'

#### Athens, Ga.

William H. Jones, manager Deupree Opera House, agrees fully with THE MIRROR's commendable efforts in the theatrical reform movement as regards the limitation of attractions in the smaller cities. I am, and always have been, practically in favor of giving but one or two attractions each week throughout the entire season, believing that nothing can be gained in forfeiting the public taste to satiety. I find that two first-class attractions each week pays both the house and company better than an avalanche of 'shows' of an inferior quality; hence I make it a point to book none but good attractions."

#### Random Expressions.

W. A. Edwards, manager of the Rooms for Rent combination, says the business of his company has suffered somewhat from overplayed one-night stands, and gives an instance of being sandwiched in between Mary Anderson and Buffalo Bill, all in one week, in a town that could only stand, profitably, about one entertainment a week, notwithstanding that his contract with the local manager expressly stipulated that the latter was not to play any attraction later than one week before. Mr. E. is in favor of Managers' State Associations, and concluded by stating that if THE MIRROR succeeded in bringing about this reform, that it would be a great blessing to the profession.

J. P. Johnson, manager of Oliver Doud Byron's combination, says: "The idea seems to be a good one; but I am doubtful if it can be perfected. Managers of one-night stands won't stick together."

Charles McGeachy, manager of Madison Square company, is quoted thus: "THE MIRROR's proposition is a good one. THE MIRROR never tackled anything that did not benefit the profession. It has always been my opinion that every town has a certain sum of money to expend weekly upon amusements; consequently, the fewer the amusements the greater the profits. THE MIRROR has my co-operation in the matter."

William Welch, the managing director of Callender's Merged Minstrels, said to our Portland correspondent that he considered THE MIRROR's plan for reforming the one-night stands an excellent one. He thought that to establish a general headquarters in New York, and have the managers of all small cities and towns do their season's booking from this one agency, would do away with many of the evils and avoid the conflict in dates that so many combinations have to contend with.

John F. Shea, business manager for Robson and Crane, says it is a good idea, and that when managers of first-class combinations are assured they will not be crowded between three or four inferior attractions in towns that can hardly support two a week, they will give these towns more attention, and when once booked will fill the date.

Charles A. Haslam, business manager of a Madison Square Esmeralda company, says: "It's a move in the right direction and ought to be carried through."

J. H. Surridge, business manager of Leavitt's Gigantean Minstrels, says: "A good thing and hope it will be carried into effect."

W. G. Hunter, Jr., late manager for Ada Dyas, says the idea is a good one, but thinks the fault lies more with the traveling than with local managers. The latter are compelled to accept more dates than business will warrant, for should they reply, "We have as many nights booked for that week as the place will stand and don't care to play any more," the general reply is, "I don't care how many nights you have booked; if date is open, book us, and if you will not share we will rent." Then, the local manager is compelled to book more than his town can support, in anticipation of some cancelling their dates. The only relief will be when companies, after once making a date, will keep it or give sufficient time in cancelling for the local manager to secure another attraction.

#### Utica, N. Y.

Manager Yates, of the Utica Opera House, says: "I have read the numerous articles in THE MIRROR on reform in one-night stands, and I think them in the main sound. The trouble is that in towns where there are rival houses, each house is trying to get all the attractions. There are certain times in the year when I can book companies pretty thick—say three or four a week, while at other seasons of the year one a week is sufficient. I also make quite a difference in regard to what kind of attractions I book. I might roughly place them, for the sake of illustrating, in five classes; and these might be subdivided again into a great many more; but I will divide them into five, the Drama, Spectacular, Variety, Minstrel and Opera. Now no three dramatic companies nearly alike could do a very big business here three nights in succession, and the same would hold true of the other classes."

"The thing is to get a variety of attractions. You see the public are a great deal like ourselves—they like a change of diet."

"There are not enough people in the country for the number of companies on the road. I have always thought that the Darwinian theory holds good in the show business—the survival of the fittest. The people themselves are the best judges of what they want to see, and what they want to see they will willingly pay their money for; but it is a hard matter to draw them to see some unknown play by some unknown author, and by some unknown star, supported by an unknown company—no matter how gorgeous the printing may be. Now, if you see if I had one show of this kind and nothing else booked, I might get them house enough to pay their hotel bills and get out of town on—and that would be about all I could do; only it takes me some time. Ten years or so ago, before the sharing system came into vogue, the companies all booked their routes and took their chances. The strongest attractions did the best business, and I think they do under the present system of sharing. This sharing system keeps a great many of the weaker companies on their feet for months, when under the old system of renting they speedily succumbed. I think the Managers' Association is an excellent idea. With such an Association the matter of dates might be arranged, while it would serve as a means of weeding out the scores of fly-by-night companies that now infest the country. The

MIRROR is always up to some scheme for the benefit of the profession."

#### Racine, Wis.

An interview with Manager Wood, of the Blake Opera House, in regard to the future of this elegant house, brought out an emphatic statement that he should adhere strictly to his determination to play but two companies a week; at least, will not attempt it at present."

Frank W. Paul, manager for C. B. Bishop, said: "I concur in this one-night stand business; but I am fully convinced that a fitful effort will accomplish nothing. It will take much time and determination to eradicate this growing evil. Hence I say that we must not only agitate it, but all hands must insist on it and keep it 'red hot.'

#### Editor New York Mirror:

DEAR SIR—Appreciating your kind offer to publish complaints of Opera House managers, permit me relate my experience with the Wilbur Opera company.

In June last I closed an engagement for their appearance in Park Opera House on Feb. 4, 1883, and they were booked accordingly. Time passed, and Mr. Wilbur sent his manager to me to inquire when he would be ready to play. About three weeks prior to the date specified for their appearance here, I wrote the manager about the engagement, and asking that in view of the fact that Olivette and Mascotte had been overdone in Erie, he substitute Pirates of Penzance or Iolanthe. In due time he replied to the effect that he would do his best to produce Pirates of Penzance. The company was then in Michigan and working this way. From that date I heard nothing from him, and when I called to inquire about the appearance of his agent, which never took place, the company finally passing by Erie and going to Pittsburgh without fulfilling their engagement with me or sending any notice whatever. In the meantime Brooks and Dickson and other managers had applied for that date for the Wilbur company.

Just such business as this that THE MIRROR can break up and end the thanks of certain small opera house managers for so doing. I have had dozens of similar cases to Wilbur's during my connection with the amusement business, but speak of his case as it is the latest, and I hope, with the aid of your valuable paper, it is the last.

Respectfully yours, WILLIAM J. SELL, Manager Park Opera House.

TITUSVILLE, Pa., Feb. 19.

Editor New York Mirror:

I freely give my views in regard to your remedy for one-night stands. The remedy you propose is in the best interest of the profession, and if we could perfect a State Association we would have a firm platform to work upon. I sincerely hope the managers of the various opera houses in the State will take this matter in hand and organize an Association.

We could also rid ourselves of the unprofitable nuisance of middle-men, or circuit managers, who absorb a great portion of the profits that naturally belong to the local and traveling managers. Let local managers give their views on this subject, and let us also make this a plank in our State Association platform.

Yours, respectfully, R. W. BARNSDALE.

MAIDSVILLE, Pa., Feb. 17.

Editor New York Mirror:

DEAR SIR—I have read with some interest many articles that have appeared in the columns of your paper from time to time in relation to one-night stands. I have run my house for the past year, following the principle advocated by you—"allowing no more attractions than the town would stand, and giving them all good business."

The result has been very flattering, indeed. There is now a steady block that profits itself to my mind, which is this: Last Saturday I entered into contracts to play four first-class companies, all in the month of January, and, as near as possible, one week apart. I put in three other attractions in that month, which was not too many for the place. I had several opportunities to put in others, but would not do so. What was the result? Some time in December I got a letter from Company No. 1, saying they had changed their route and would be in Jan. 5. I immediately cancelled the booking of Jan. 5. Not a telegram, saying, "Must change route; cancel Jan. 5; will try and play you later." About the same time I received a letter saying, "Cancel Jan. 30." And another cancelling Feb. 10. I had contracts with all of these to play on percentage, executed last Spring and Summer, and, strange as it may appear, not one of the five managers offered to settle with me for any loss, might sustain, but seemed to think that with their right to long custom and practice, I suppose, to book them at will.

Why should the traveling manager be protected and the local manager left without redress? What is the object in making a contract if it is to be blown away at every change of the wind? Suppose, on the other hand, that I had entered into contracts with other attractions for the same dates, and because I thought that one would pay better than another, I might get a better percentage, would I not be permitted to set my contract aside at will? I think not. The disappointed managers would have entered suit in less than twenty-four hours.

It is my hope and wish that these evils may be corrected at an early day, and so adjusted that the rights of all will be protected. There is no reason why the law and principles that govern the great mercantile and business transactions of the country should not govern as well the business of the theatre in all its departments. How quickly the business world would be thrown into confusion but for legal restraints and a developed system. I am with you heart and hand.

Respectfully, H. MORRIS RICHMOND.

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Miss Prescott was, of course, the central figure, and it is impossible to do justice to her without apparently indulging in extravagance. She was more than excellent, she was great; and her performance deserves to rank with that of Miss Morris in the same rôle. It was an effort for full of power, yet never overwrought, and with no striving for effects. She seemed to obtain them naturally and without effort, and yet lost nothing of them. She did not waste her strength, but reserved it for the proper moments, and then used it to her best advantage. The more quiet but evenly exacting scenes she managed with exquisite delicacy. Her facial expression was wonderful; the varying emotions of joy, sorrow, fear, remorse and doubt being clearly, but naturally, depicted in quick succession. A great charm of the performance was the evenness with which it was sustained and the sincerity, sweetness and pathetic dignity which pervaded it throughout, and at one was the sympathy of the beholder.—*Boston Post*, Jan. 3, 1882.

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